

modern PHOTOGRAPHY

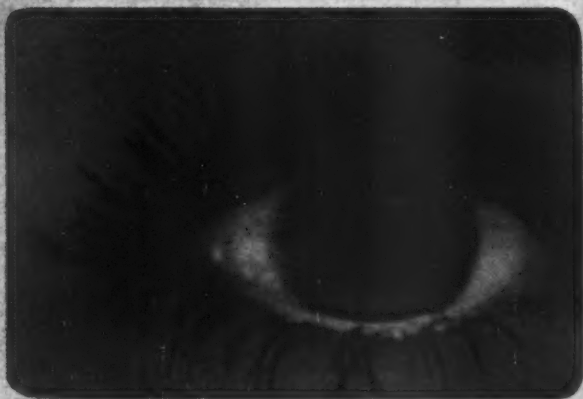
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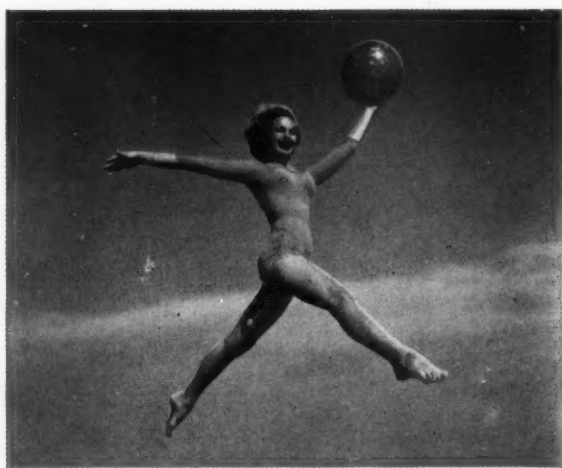
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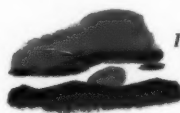
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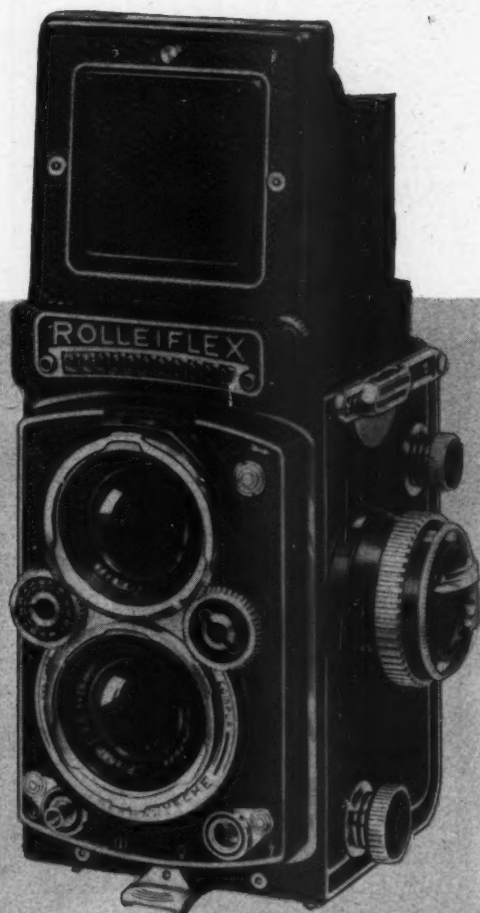
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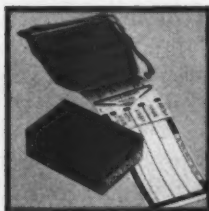
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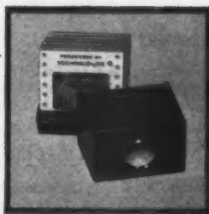


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AUGUST 1957, VOL. 21, NO. 8

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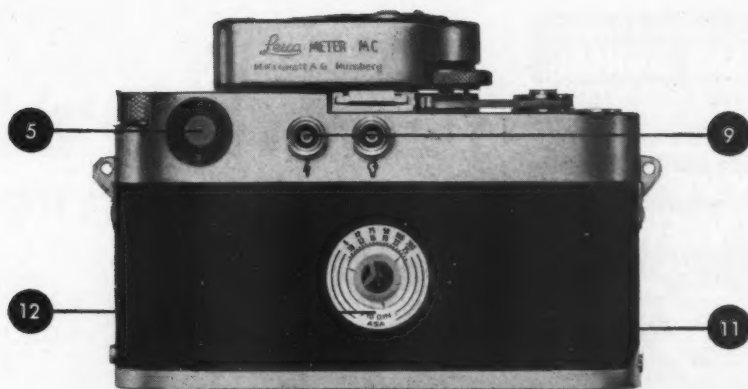
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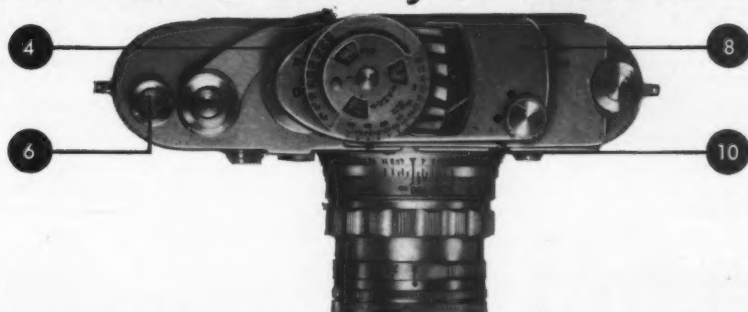
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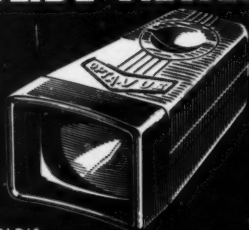
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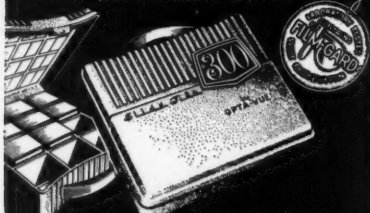
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Coffee Break WITH THE EDITORS

THIS MONTH'S COVER . . .

The pretty miss peering through the transparency mask is Diane Allen, who has graced the pages of *MODERN* in the past. Photographer Hal Reiff made the shot on 4 x 5 Ektachrome film in a Speed Graphic equipped with a 152mm Ektar lens. He used electronic flash rated at 2000 watt-seconds, with the lens aperture set at f/11.

A VISIT . . .

We sat on the edge of the chair, adjusted our eyes and mind to the eyepiece of the microscope, and entered the micro-biological world of photographer-scientist Roman Vishniac. Curious rhomboid creatures apparently wearing dark green goggles dashed about gleefully amid a fantastic never-never world of vari-colored jungle plant life. We were observing one tiny area in a sample of pond water that Dr. Vishniac had brought home to his apartment. In it, all but invisible, lived the tiny creatures that inhabit his photo landscapes, provide his action shots, pose candidly for their portraits, play the star roles in his motion pictures. We had come to see if such photography was feasible for the average *MODERN* reader.

The sixtyish-year-old scientist rejects the more deadly forms of formal micro-biological portraiture which require a dead or nearly dead specimen. "What can you learn of normal behavior from a half-dead creature? How would you feel if someone stuck a cover glass on you? To study these creatures you must treat them with respect, photograph them as they live by keeping them in open containers," he concluded.

Vishniac offered a specimen container for examination. "They are specially made for me. Each costs about \$56. The usual petri dish is just not optically perfect enough for good photography."

Our host waved an arm toward some of his collection of 22 microscopes and indicated his favorite light source—a special carbon arc. "Replacement bulbs cost me about \$500 a year," he observed rather sadly. Our eyes roamed over his other photo equipment. A Hasselblad on a vertical standard sturdy enough to support the Statue of Liberty. A specially modified Arriflex professional 16mm motion picture camera. A Leica poised over another microscope. Vishniac observed that at last count this collection was valued at \$20,000. (Cont. on page 12)

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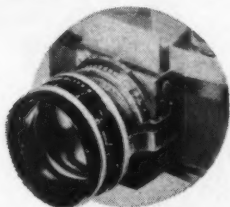
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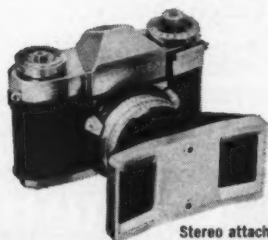
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COFFEE BREAK

(Continued from page 10)

Duly impressed, we sat fascinated through an incredible color film in which an amoeba seemed as real, personable and full of animation as our favorite seal in the Central Park Zoo. We gaped at the private lives of spirochetes enlarged 40,000 times to crystalline clearness on the motion picture screen. The shapes and colors were so perfectly integrated that you might attribute the whole effect to some artist producing abstract paintings in motion. The lights came on. We commiserated with Dr. Vishniac over the scarcity of magazines in which to show his work and suggested that perhaps a MODERN reader or two would evince enough interest to allow us a return visit to his land beyond. We then crept out into the starry night wondering who up there might be observing us with his own special microscope—without cover glass, we hope.

A FISH LIST . . .

This is the time of the year when photographers think weird thoughts—like taking impossible trips to exotic places never before photographed by man. In the last few years a new thought has been permeating some of the photographic minds we know.

Some of MODERN's editors have been bitten by the underwater bug—and have been looking with longing at the latest underwater camera housings. You no longer need to own gilt-edged stock in a successful gold mine to buy a unit. Prices range from comparatively very little to very expensive, however. Some of the newer units in the low-priced class are quite advanced and are really practical. If you've been thinking about getting yourself wet while keeping your camera dry, write for the MODERN list of underwater housings: Underwater Photography Editor, MODERN PHOTOGRAPHY, 33 W. 60 St., New York 23, N. Y.

COMING NEXT MONTH . . .

MODERN's editors feel that just showing good photographs isn't enough. If they are going to have real value to the reader, there must be a whole raft of information on how they were made—what techniques were used, and what could be done with the same subject in another way. Each photograph should represent a distinct picture-taking lesson. And that's the kind of issue we have planned for September. If you are in search of photographic inspiration, or have the inspiration but not the precise technique for a particular kind of outdoor shot, don't miss MODERN's great picture-taking September issue. It will be crammed to the seams with more than 100 photo ideas you can put to use right now.



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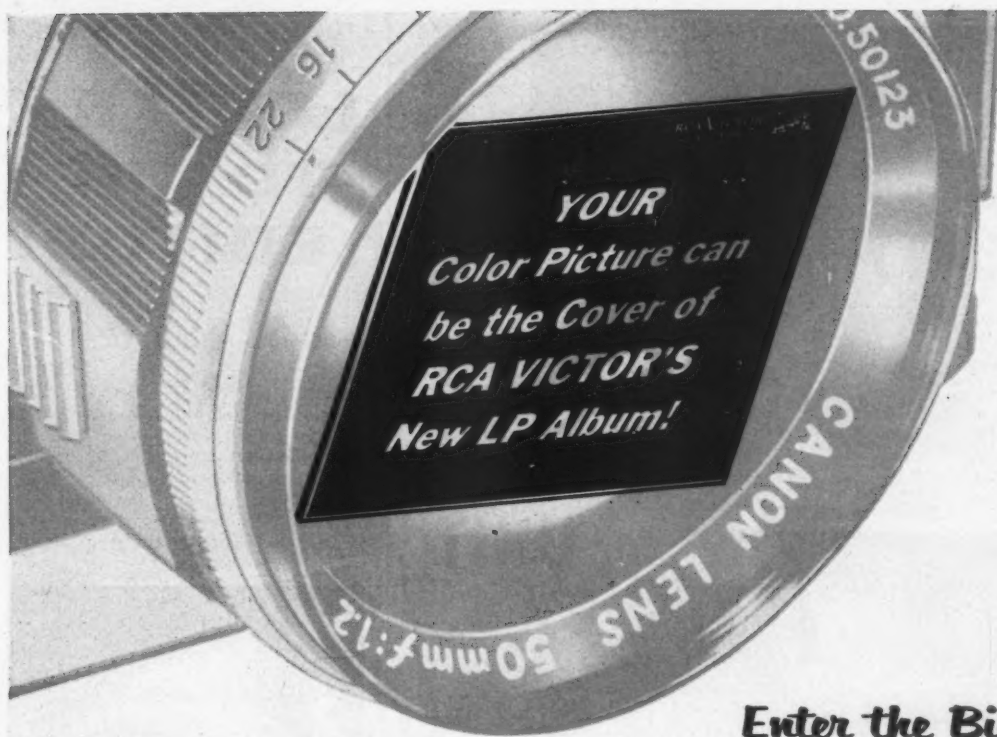
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| 2nd PRIZE | <ul style="list-style-type: none"> • CANON VT DELUXE CAMERA, 50mm f:1.8 lens & case. • RCA MARK IV HI-FI COMB. • RCA PORTABLE TV (14") |
| 3rd PRIZE | <ul style="list-style-type: none"> • CANON L-1 CAMERA, 50mm f2.8 lens & case. • RCA CONGRESSIONAL TAPE-RECORDER |
| 4th PRIZE | <ul style="list-style-type: none"> • CANON 8T-CINE CAMERA, 13mm & 25mm f:1.8 lens & case. • RCA TRANSISTOR RADIO |
| 5th PRIZE | <ul style="list-style-type: none"> • CANON 8-T CINE CAMERA, 13mm f:1.8 lens & case. • RCA CLOCK RADIO • RCA 45 RECORD PLAYER |





WORLD'S MOST ADVANCED BC FLASH UNIT

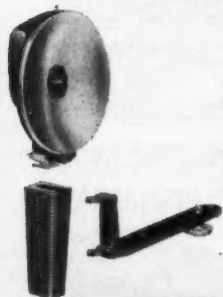
HEILAND FOTO-MITE

TRADE MARK

One look at Heiland's new charcoal gray Foto-Mite and you'll instantly see why it makes all other BC units obsolete. The Foto-Mite is so compact it slips into your pocket without a bulge. It has a big exposure dial that takes all the guesswork out of correct camera settings. Its specially designed, genuine metal reflector is revolutionary—for it allows just the right amount of light to "spill" over the edge, giving you flattering pictures with softer shadows than ever before possible with flash.

And you get a distinct and different choice of light from all bayonet-base bulbs, including M-2 types. There's a test light to indicate when both battery and lamp are in operating condition, an extension outlet for multiple flash work, locking universal shoe and universal shutter cord with both ASA and European connector.

If your flash unit doesn't have *all* these features—then see the Foto-Mite now at your photo dealers!



TWO MODELS

FOTO-MITE Above on Camera
Complete with shutter cord, only **9⁹⁵**

FOTO-MITE UNIVERSAL At Left
Foto-Mite plus matching Push Button Handle and Universal Bracket for instant removal for off-Camera flash.
Complete, only **11⁹⁵**

WRITE FOR FREE FOTO-MITE FOLDER



LETTERS TO THE EDITOR

The Closest

Sirs:

Your magazine is a most welcome addition to the range on sale in this country. I find its scope wide, its freshness stimulating, and it is such a friendly magazine, although practical.

As a comparative newcomer and amateur, I have no particular subjects which I prefer above all others.



Having, however, a young family, I naturally end up taking a goodly number of shots of the children.

As a result, I feel more and more sure that one of the most important things in this type of work is to get close! Not just near, but really on top of the subject. Many experienced photographers seem to condemn this, but for me, at any rate, it produces more pleasing results than any other method. Perhaps it is laziness and saves my wondering what to do with a tangle of arms and legs, but it certainly brings the extra worry of more careful focusing. Again, possibly, I am lucky since my children ignore a camera pushed under their noses and are tolerant with me.

This picture was taken with a Rolleiflex on a dull, rainy day inside the house near a window as Michael watched raindrops. Exposure, f/4 and 1/10 sec. on Kodak Super-XX film, developed in Promicrol.

Ayr, Scotland Derek T. Blamires

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Note: So highly regarded is NYI's reputation as a training center, that the governments of many foreign countries have chosen this school for their sponsored students.

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FREE Book that tells how YOU can
make money with your camera!**

NYI Graduate Victor de Palma —Bermuda

earned \$3000 on a single picture—prize-winning "American Legionnaire," published in LIFE Magazine. He writes: "When I enrolled with NYI, I learned of a camera. At NYI, I learned by doing, my every step supervised by photographic experts. Now I dine with Presidents, am the house and yacht guest of high society and stars of stage and screen."



NYI Graduate Oguz Ucer —Turkey

found profitable opportunities with 20th Century Fox, the U.S. Government Department of Interior, and a U.S. contracting firm—all in his native Turkey. He then came to America as special photographer for the Turkish Maritime Commission. He writes: "I have proven that world-wide opportunity awaits NYI graduates—so can you."



NYI Graduate Jean Littlefield —Paris, France

an educator-photographer, successfully contributing to leading magazines and newspapers, won third place in the Western Division of the Color Travel Lecture. She writes: "I took the entire NYI course by correspondence and have since received constant help, excellent suggestions, criticisms, and encouragement for my work."



OTHERS? There are so many thousands of others, it's impossible to list them. But NYI-trained photographers are everywhere—their photos are in magazines, newspapers, exhibition salons all over the world. By actual count—68 countries on ALL continents. Weldon King, staff photographer with the Attilio Gatti Expedition in the heart of Africa... Y. Beauchamp of Montreal, Canada, now owner of a profitable studio employing six men... these and thousands of other NYI graduates made good the world over. YOU can, too!

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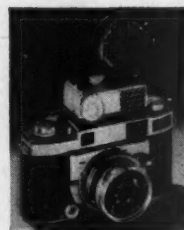


FREE Booklet "How to buy an enlarger" sent on request.



NEW products

Minolta has Interchangeable Lenses



The Minolta Super-A has been added to the family of Minolta 35mm cameras. The Super-A has a behind-the-lens shutter and interchangeable lenses. It comes equipped with a Rokkor 50mm f/2 lens of seven-element design. Already available, according

to the manufacturer, are Rokkor 35mm f/3.5 wide-angle and 100mm f/3.8 telephoto lenses. The camera is designed to accept a coupled exposure meter system. The Minolta Super-A has a Lumi-Frame coupled range-viewfinder and Seikosha shutter with MX synchronization and speeds of 1 to 1/400 sec. plus B. Other features are rapid film advance lever that also cocks the shutter and moves the film counter (the film counter resets itself when the camera back is opened), rapid film rewind, built-in depth of field indicator, double exposure prevention, and a window that indicates whether the shutter is cocked. Price of the Super-A is \$129.50. Price of the coupled Minolta light meter, \$18.50. For additional information, write:

THE FR CORP.

951 BROOK AVE., NEW YORK 51, N. Y.

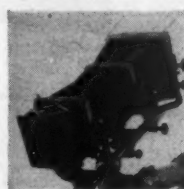
New Bounce Flash Head

With the new MONDO Bounce Flash head you can shoot bounce flash even if the gun is normally mounted on a camera shoe. The head slips into the camera shoe and the flashgun itself mounts on the head. The adjustable unit permits 90° tilting and 360° rotating. The device may also be employed as a tilt top, locking in any desired position. Price, \$1.75. For additional information, write:

EVERITE CO.

SUITE 1206, 505 FIFTH AVE., NEW YORK, N. Y.

Linhof Kardan-Color View Cameras



Large negative workers will be interested in the Linhof Kardan-Color 5 x 7 and 8 x 10 view cameras. The cameras have been designed on the "add-a-unit" system. They feature complete inter-

changeability of monorails, bellows, standards, lenses, and camera backs. The basic Kardan-Color camera consists of a 2-in. diam. ground, polished, and chrome-plated tubular steel monorail, a front standard, interchangeable bellows, and back standard with ground glass spring back for 5 x 7 or 8 x 10 holders.

The front and back standards may be tilted, shifted, swung, raised, or lowered to the absolute limits of the lens

(Continued on page 18)



water for my flowers...

You're Morris H. Jaffe, photo-journalist covering the poverty of post-war Europe. You see your story angle in the hope of the future.

Time passes. You shoot pictures — good ones — but not *the picture*, not yet. Then, while photographing another figure of despair, before another torn building, you suddenly hear an incongruous tinkle of laughter. You wheel around, Nikon in hand.

Children at play, watering flowers at a fountain. It could have been Central Park, U.S.A. In a split second you see truth and beauty and hope. In that very instant you see your story.

Advance — focus — shoot! And your Nikon responds!

And the scene has been documented.

Photographer after photographer is bringing a new candor to his work with the handling speed of the Nikon S-2. From that first "Advance — focus — shoot" with an S-2, you too will sense the wonderful new world of picture possibilities that a Nikon opens to you. See for yourself — at your Nikon dealer — *this week!*

For free booklet, "35mm Photography — a New Art" write to Nikon Incorporated, 251 Fourth Avenue, New York 10, N. Y., Dept. MP-8.



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*the Fastest Handling '35'
in the Field*

NIKON PHOTOGRAPH BY MORRIS H. JAFFE

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and so attractively priced



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West Germany

These handsomely crafted 35mm Continas are for those who have set a limit on price, yet demand a camera that will give splendid results in both color and black-and-white.

Smartly designed, the Contina models embody the latest features such as rapid film wind, automatic shutter cocking, self-timer, picture counter, depth of field scale, double exposure prevention and fully synchronized Prontor SVS shutter with speeds to 1/300. And their 45mm lenses are of highest quality, with great depth of field.

Models II and III have built-in exposure meter.

At leading dealers

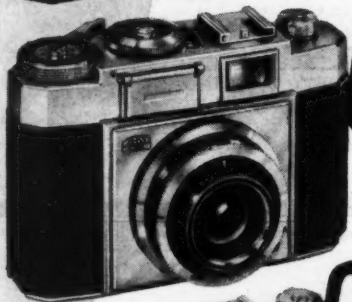
Write for Contina booklet

CARL ZEISS, INC., 485 Fifth Ave., New York 17



Contina I

with Novar f/3.5 45mm lens



Contina II

with Novar f/3.5 45mm lens and
built-in exposure meter
Also with Novicar f/2.8 lens.



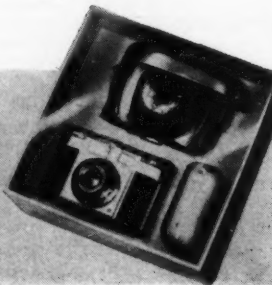
Contina III

Has convertible Pantar f/2.8 45mm lens
and built-in exposure meter. Front element
of lens is quickly interchangeable
with wide-angle Pantar f/4 30mm and
telephoto Pantar f/4 75mm component
lens

... Contina II in specially priced kit

For only \$74.50* you get the Contina II with carrying case and the new Ikontiz Fold-Fan Flash Unit. Camera has Novar f/3.5 lens and built-in exposure meter. Or for \$84.50*, you can have the same kit, but camera fitted with Novicar f/2.8 lens.

*Saving of \$4.45



NEW PRODUCTS

(Continued from page 16)

covering power, according to the manufacturer. The revolving back is interchangeable for use with any film, plate, film pack holders or film magazines 8 x 10, 5 x 7, 4 x 5, or 2 1/4 x 3 1/4; in addition, roll film adapters for 2 1/4 x 2 1/4, or 2 1/4 x 3 1/4 may be used for all black-and-white or color films available. Lens to film plane distances of the camera are variable. For additional information, write:

KLING PHOTO CORP.
257 FOURTH AVE., NEW YORK 10, N. Y.

Case For Bolex H Cameras



Designed for Bolex H camera owners, the Omnibolex case holds a Bolex H movie camera with either a Pan Cinor Zoom lens or three lenses mounted on a turret, and a Sure Fire Grip or Trigger Handle. Accessories and lenses not already

mounted can be stored in compartments. The case is lined with plush red velvet and the outside is made of English leather. Price of the case is \$89.50. For additional information, write: PAILLARD INC., 100 SIXTH AVE., NEW YORK, N. Y.

New Opta-Vue 2 1/4 Table Viewer



The Opta-Vue 2 1/4 Table Viewer offers a 20 1/4 sq. in. screen image for 2 1/4 x 2 1/4 slides. The Optacolor Dualens System, consisting of two large optical lenses magnifies the image 4X. The Opta-Vue can be

adapted to individual viewing or large audience showing. A rheostat controls light, compensates for over or under-exposed slides. The unit operates on 110-volt AC, uses two tru-white miniature bulbs, and has a built-in transformer system. Vents prevent overheating, according to the manufacturer. The slide carrier locks in position. The viewer is styled in two-tone blue and trimmed in gilt. The Opta-Vue can also accommodate 35mm slides. Price, \$19.95. For additional information, write: OPTICS MFG. CORP., AMBER & WILLARD ST., PHILADELPHIA, PA.

50-Ft. Magazine For Praktina



Some 420 full-frame 35mm exposures can be made with the Praktina FX 35mm camera when it is equipped with an accessory 50-ft. capacity bulk-film magazine. The magazine mounts on the camera in place of the regular back. Film can be loaded into the film cartridge either in the darkroom or with a changing bag. The cartridge may be inserted in the magazine in daylight. The magazine can be used alone, or with the Praktina FX accessory spring motor, or electric motor with magnetic remote control. Price of the 50-ft. mag-

(Continued on page 115)

Two New *Revere* Sixteens

WITH 100 FT. SPOOL FILM LOAD



"101" 16MM 100 FT. SPOOL LOAD CAMERA

Revolutionary single-knob automatic and manual load threading; new objective view-finder; extra-powerful long-run spring motor (mechanism stops to prevent over-exposure on spring run-down); fast crank wind; conveniently located film footage and speed dials; smart, modern design.

With WOLLENSAK 1" f/2.5 (Universal Focus) Cine Raptor Wocoted Lens.....\$169.50
With WOLLENSAK 1" f/1.9 (Focusing Mount) Cine Raptor Wocoted Lens.....\$194.50

"103" 16MM 100 FT. SPOOL LOAD TURRET CAMERA

In addition to all the outstanding features found in the single lens model, the Revere "103" combines the advantages of low-cost film operation with the versatility of 3-lens turret and corresponding objective view-finders. Change of lens automatically changes objective view-finder. Divergent turret head allows use of extreme wide angle lens in combination with 6 inch telephoto lens without mechanical or optical interference.

With WOLLENSAK 1" f/2.5 (Universal Focus) Cine Raptor Wocoted Lens.....\$199.50
With WOLLENSAK 1" f/1.9 (Focusing Mount) Cine Raptor Wocoted Lens.....\$224.50

With the accommodation of 100-foot spools of film, the operator of the Revere "101" and "103" can capture far longer sequences of thrilling action or scenes than are obtainable with ordinary length spools or magazines. In addition, a host of exclusive Revere features are combined with spool-film economy and amazingly easy loading to give you the maximum of 16mm movie enjoyment. See them at your favorite Revere dealer now!

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"40" 8MM Magazine Camera. New adjustable view-finder; single frame exposure; continuous run; interchangeable lens mount. WOLLENSAK 13mm f/2.5 Wocoted lens, Inc. tax.....\$104.50



"777" 8MM Projector. Forward-Reverse Controls; fast 3/4" wide angle F/1.6 lens; AC/DC; rheostat control; 500 watt lamp—750 watts optional; 2—400' reels; with case.....\$127.50



"888-D" — 35MM Robot Slide Projector. Shows 36 135mm, bottom or 1 1/2 "x1 1/2 " slides automatically all by itself F/3.5 5" WOLLENSAK lens; 500-watt. With case and 7 Revere Magazine Trays.....\$159.50



"T-1100" Dual-Speed Tape Recorder. High Fidelity "Balanced-Tone"; single-knob control. With microphone, radio attach, cord, 2 reels (one with tape), case..\$169.50

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the LARGE CAMERA

by **ANDREAS FEININGER**

Staff Photographer for *Life Magazine*

Rediscovering the 4 x 5: a new look at an old and versatile camera size.



The editors of MODERN PHOTOGRAPHY have asked me to write a monthly column specifically devoted to the problems and potentialities of the large camera. Since I use the 4 x 5 for most of

my photographic work, this is a pleasant task because it gives me a chance to talk about a subject to which I am devoted, to an audience which, at least potentially, shares my interest and might profit from my experience.

The "all-purpose" camera

Time and again, in their advertisements, camera manufacturers tell us that a certain camera is so universal in concept that it can serve as the basis of a "system" that will permit the photographer to do "everything," being equally well suited to fields as diverse as portraiture, documentary reporting, architectural photography, telephotography, photomicroscopy, etc. Such sweeping claims are usually backed up by well-printed brochures containing a number of small reproductions of photographs of, for example, a girl, an insect, a flower, a landscape, an interior, a microslide, etc., as "proof" of the vast range of subjects that that camera is capable of rendering "to perfection." Though this promotion may appear very convincing, especially to the inexperienced, it is, unfortunately, so much boloney.

A camera—any camera—is merely a tool, a tool for making photographs. And anyone who is familiar with tools of any kind knows that there is no such thing as a universal tool that will do "everything." As a matter of fact, the higher the requirements in any craft, the larger the number of special tools needed—tools designed to do a single operation particularly well, and nothing else. The few "universal" or combination tools that exist generally perform a limited number of operations reasonably well, yet excel in none of them.

Basically, this also applies to the picture maker's tool, the camera. Notwithstanding all the manufacturers' claims, there are no true "universal"

cameras. A 35mm camera is a tool that is as highly specialized in one way as a 4 x 5 is in another. I will elaborate on this later. But first we must discuss the reason why there are so many different cameras and film sizes.

The larger, the better

I don't believe that anyone will quarrel with me if I say that, *potentially*, with the exception of slides for projection, the larger the size of the negative or color transparency, the more technically perfect the picture will be. Practically, this means that the "best" camera is always the largest film-size camera that can be used to do a perfect job. Of course, practical considerations constantly restrict the size of a camera. Mountain climbers can carry only a limited amount of weight and bulk and so are forced to choose small cameras even though they realize that larger film sizes would produce better pictures.

To take candid photographs of people, a camera must necessarily be inconspicuous and fast. For this reason, a 35mm camera is used for the great majority of documentary pictures, although the result is that such photographs are generally more fuzzy and grainy than if they had been made with a larger camera.

However, there are many instances where no practical restrictions exist and where the permissible size of the film is related only to the determination of the photographer to get the best possible picture quality. The more devoted he is to such technical perfection, the larger film size he will choose. The extreme is reached in men like Edward Weston and Ansel Adams, whose favorite camera is the 8 x 10. As we all know, their pictures represent the ultimate in quality.

Film size and picture quality

There are two main reasons why large negatives can produce pictures of higher technical quality than small film frames: film emulsion grain, and resolving power of the lens. Nowadays, very few photographers are satisfied with contact prints—most enlarge their worthwhile pictures. But the higher the degree of enlargement, the more the negative grain is magnified, and the higher the demands on the resolving power of the lens. Now, simple arithmetic tells us that if we want to make an 11 x 14 print we must enlarge a 35mm negative approximately 11½ times linear, whereas a

(Continued on page 22)

Spectacular is the word

for his artistry, endowing subjects with dynamic drama and action.

JULES ALEXANDER

one of America's very top photographic illustrators

is constantly busy serving a critical list of important accounts and eminent clients in his flourishing Fifth Avenue Studio. Jules Alexander is a distinguished graduate of the



school of modern photography

His striking magazine covers, illustrations, and advertising pictures keep a cavalcade of celebrities and models appearing before his active lens. A dynamic example of his

bold imagination in directing and posing models is the picture shown at upper right, one of his most recent creations for Barbasol Presto Lather.

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was one of
my big lifts
up the ladder,"
he states.



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Indispensable for all 4x5 cameras

NEW *Linhof* "auto-compensating" MULTIFOCUS VIEWFINDER

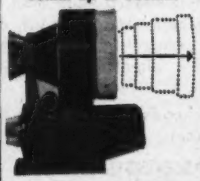
The Linhof Multifocus Viewfinder is indispensable for cameras with interchangeable lenses. It is the most precise and most useful optical viewfinder ever designed.

Whatever lens you decide to use, from 90mm wide angle up to 360mm telephoto, the Multifocus Viewfinder will give you the exact field as the camera lens sees it.

An ingenious compensating device automatically corrects the finder for the reduction of field resulting when the camera lens is focused on middle distance and close-ups, while parallax is corrected for as close as 30 inches. You will shoot with confidence because you'll know that the image is correctly framed, that the entire film area can be utilized!

\$ 89.95

90mm up to 360mm



The Multifocus Viewfinder is actually a variable magnification telescope. It matches the angle of the camera lens, not by masking the field, but by varying the magnification of the image. The finder is adjustable for horizontal or vertical; it has a secondary frame for use with 2 1/4 x 3 1/4 films on 4 x 5 cameras.

*Mounting Shoe \$6.00
(not required for Linhof 4 x 5 cameras)

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LINHOFF is a member of the Kling family of fine West German photographic products.



THE LARGE CAMERA

(Continued from page 20)

4 x 5 negative needs to be magnified only 2 3/4 times. This is the reason for the fuzzy graininess of so many miniature camera picture enlargements, and the almost universal crispness of well-exposed photographs taken with the 4 x 5.

A reasonable compromise

Modern cameras are available from 16mm subminiature size up to 8 x 10 and even 11 x 14 inches. At the moment, the trend is toward 35mm cameras. They are small, light, easy to carry; cost per film frame is very low; they are eminently suitable for taking color slides for projection and candid photographs of people; also, they have had much publicity because many of our most famous photojournalists—Cartier-Bresson, Eisenstaedt, McCombe, Sochurek, Stackpole, W. Eugene Smith, and others—work almost exclusively with 35mm cameras (and photograph almost exclusively people!). These are very good reasons indeed for the popularity of the 35mm camera.

Near the opposite end of the size scale we find the 8 x 10 camera given equal prestige through the work of the Westons, father and sons, and Ansel Adams.

And half way between these extremes we have the 4 x 5.

Pro and con

In my opinion, based upon considerable experience gained from more than 15 years of work for *Life* magazine, the 4 x 5 combines to a surprisingly high degree some of the best advantages of the 35mm and the 8 x 10. On one hand, a 4 x 5 is still small and light enough so that it can be carried without too much discomfort; on the other hand, its technical potential is so outstanding that for most practical purposes blow-ups from 4 x 5 negatives are indistinguishable from pictures made with the 8 x 10. In this respect, the difference between a 4 x 5 and an 8 x 10 is quite similar to that which exists between a very good phonograph and a hi-fi set: it is so small, and achieved at such a disproportionately high cost, that it is worthwhile only to the most fanatic aficionado.

However, in spite of all its outstanding qualities, like any camera, the 4 x 5 is *only a tool*, and like any tool, its use is also restricted by the very qualities that make it useful. And although the 4 x 5 probably is more versatile than any other size or type of camera, there are photographic tasks for which it is unsuited, notwithstanding the claims of certain manufacturers: we all know that in a pinch a chisel can be used as a screwdriver, and vice versa, although the proper tool will always do a better job. It will be the subject of my next column to show what the 4 x 5 can *not* do, and also what it can do particularly well.

—THE END

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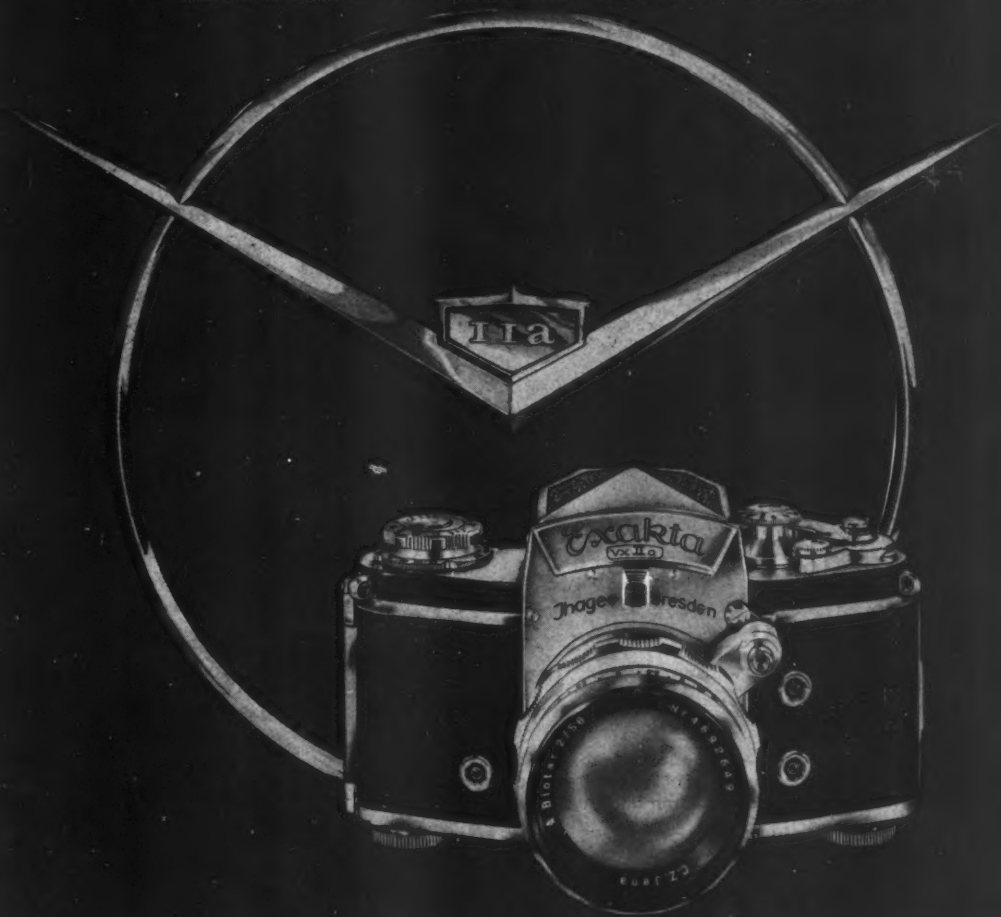
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WAYS and MEANS

by **ARTHUR ROTHSTEIN**
Technical Director of Photography,
Look Magazine

Hot weather processing; an ultra high speed lens; nitrogen burst agitation; and a new light source for enlargers.



In these days of air conditioners and refrigerated water, the problem of processing in hot weather does not plague the photographer so often as it once did—but, on occasion, it can still

be a problem, especially when the photographer is traveling or vacationing in the tropics. I can remember a sad experience, too, in the summer heat of central Texas, when I watched with horror as the emulsion slowly washed off my film!

The problems created by high temperatures are the excessive swelling of the gelatin emulsion, resulting in reticulation, and the creation of fog, which may become objectionable.

The latter can be corrected by adding potassium bromide to the developer. However, this also has an inhibiting effect on the time of development—a desirable feature which counteracts the acceleration produced by heat. Developing times will increase by a factor of 1.75 for every 10° F rise in temperature above normal.

The swelling of the emulsion and resultant reticulation may be minimized by maintaining all processing solutions at the same temperature. These should be as close as possible to room temperature. The rapid expansion and contraction of the emulsion caused by the varying temperatures of solutions and air is responsible for most difficulties during hot weather. Much of the graininess found in films developed during warm weather is actually a mild form of reticulation.

It is important to develop exposed film promptly when temperatures are high. There is a definite fading of the latent image under the combined influences of high temperature and humidity. This will result in a noticeable

loss of shadow detail and a gradual deterioration of the image.

One of the most useful chemicals for these trying times is sodium sulfate (not sulfite), known also as Glauber's salt. When added to developers, and in stop baths, sodium sulfate has the effect of inhibiting the swelling of the gelatin emulsion. For example, 3½ oz. of sodium sulfate, dessicated, added to a quart of D-76, makes it possible to use the developer at 90° F.

After development, a three-minute hardening stop bath consisting of 2 oz. of sodium sulfate and 1 oz. of potassium chrome alum to a quart of water is effective up to 90° F.

A fresh acid hardening fixer should follow. Washing is usually shorter than normal in warm water—about 10 minutes is adequate. Longer washing can cause trouble. The film should then be dried in a current of clean warm air.

For excessively high temperatures above 90° F, a prehardening bath should be used. This may be made by adding 6 oz. of sodium sulfate and 1 oz. of 40 percent formaldehyde to a quart of water. After placing the film in the solution for three minutes, it is rinsed and developed in the normal way.

These procedures may eliminate some of the headaches associated with hot weather processing.

Ultra high speed lens

A major step forward in lens design has been made by the Farrand Optical Co., Bronx Blvd. and E. 238 St., N. Y. 70, N. Y. They have produced an ultra high speed objective, the Super Farron f/0.87 lens, in a 76mm focal length.

Although lenses of greater maximum aperture have been manufactured—for example, Kodak's f/0.75 Fluoro-Ektar—this is the first such objective to be capable of totally covering a 24 x 36mm negative, making it suitable for 35mm still and motion picture photography, and for use with the Image Orthicon in television cameras. Its full field of coverage is 40mm.

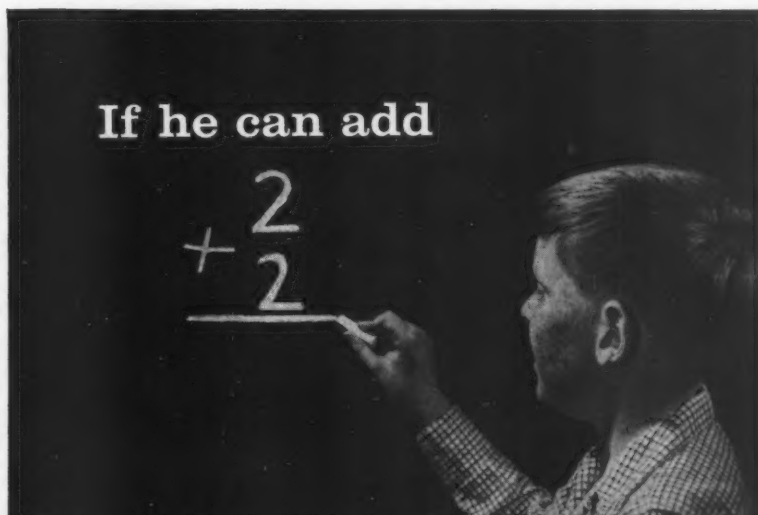
A point often overlooked by both photographers and optical designers is the fact that ultra high speed lenses are used mainly in dimly illuminated areas—and that image contrasts will be low. The ultra high speed objective, therefore, must maintain the smallest possible circle of confusion for each point in the image. This is achieved by high correction of aberrations.

Previous ultra high speed designs showed heavy chromatic aberrations and were made mainly for the photography of fluoroscopic screens. They were thus unusable for photography with the normal visual spectrum. This lens maintains unusually high correction, over a broad spectral range, of all aberrations in a field of 30°. Resolution is also unusually high, averaging better than 40 lines per mm for the 30° field. The Super Farron f/0.87


(Continued on page 26)

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WAYS AND MEANS

(Continued from page 25)

ultra high speed lens is obtainable in a focusing mount for \$4,500.

Nitrogen burst agitation

The importance of agitation in film processing is especially evident now that so many photographers are processing their own color. Streaks and density variations which might not be apparent in black-and-white show up more prominently in color. Many mechanical devices exist for agitation of film and prints, but the most modern approach is that of nitrogen burst agitation.

This method provides for the release in the solution of inert nitrogen gas in small bursts of a few seconds duration, with set intervals between bursts. The nitrogen bubbles agitate the solution against the film, in contrast to mechanical methods of agitating the film against the solution.

Nitrogen gas is relatively inexpensive, non-explosive, inert, and cannot affect the solutions, film, or processing equipment.

Complete equipment for this modern method of processing is available from the Calumet Manufacturing Co., 6550 N. Clark St., Chicago 26, Ill. Basic necessities are a bottle of nitrogen gas, a regulator to control the duration and interval of the bursts, hose, tanks, and a manifold for distribution of the gas.

Until recently, such installations have been experimental and custom-built affairs. The obvious advantage of complete uniformity resulting from nitrogen burst agitation has created a demand which Calumet is filling.

Aristo Spectro-Con

Printing on Kodak's Type C color paper has been simplified considerably by a device called the Spectro-Con. This unit consists of an enlarger light source containing three separate lamps: red, green, and blue. The lamps are so designed that they may be used individually or in combination, with the chosen color covering the entire light source.

In use, the lamp housing is connected to a control cabinet which has three dials, each of which operates a single lamp. Complete control of color balance is achieved by adjusting the intensity of the red, green, and blue lamps. This eliminates the need for filters and assures maximum sharpness of the projected image. The light source is most flexible, with hues of varying intensities as well as white light available. Exposures average ten seconds at f/8 on normal paper with a 5X enlargement.

The Spectro-Con "45" for 4 x 5 enlargers costs \$485 and is available from Aristo Grid Lamp Products, Inc., 65 Harbor Rd., Port Washington, N. Y.

This housing should also be useful with the many types of variable contrast enlarging papers.—THE END

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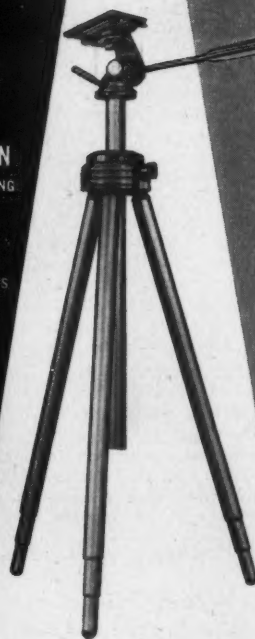


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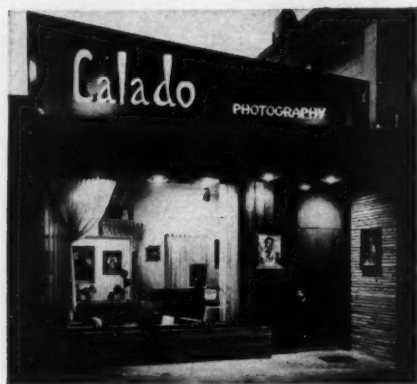
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by JOHN WOLBARST

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Land cameras is
going to have its
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system revamped.
A new series of
Polaroid exposure
meters will be in-
troduced. Net re-

sult of these important design and
product changes: Polaroid camera
owners are going to find it much easier
to get correct exposures than it ever
has been before.

Here's the basic change. Present ex-
posure control numbers on Polaroid
cameras will be discarded in favor of
a set of numbers corresponding to the
new EV (exposure value) scale.

Last month we went into some detail
about the exposure controls of Polar-
oid cameras and how to get correct ex-
posure (in case you missed this, write
and ask for a copy of the July column).
Here's how the new system differs
from that detailed last month.

What EV numbers mean

Exposure value (EV) numbers per-
form exactly the same function as the
Polaroid exposure numbers. However,
they are part of a new standardized
system (also called LVS) being
adopted by camera and exposure meter
manufacturers all over the world. EV
numbers usually range from 2 to 18
or 19 (or even higher). As with Polar-
oid numbers, the lowest numbers in-
dicate maximum exposure. As you go
up the scale, exposure is cut in half
at each successive higher number.

Going down the scale, each succe-
ssive lower number indicates a doubling
of exposure.

The new cameras

The first Polaroid Land cameras to
carry the EV scale will be the Model
95B, in the Speedliner series, and the
Model 80A, which is the second in the
Highlander series.

Except for the change in the num-
bering, these cameras are otherwise
similar to the Models 95A and 80 now
in circulation.

Since these Polaroid cameras use
only eight exposure numbers, and the
EV scale may have up to 20 numbers,
the new cameras utilize only part of

(Continued on page 30)

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PICTURES IN A MINUTE

(Continued from page 28)

the EV scale. Below is a table showing how EV numbers correspond to the old Polaroid numbers.

EV number	equals	Polaroid number
10		1
11		2
12		3
13		4
14		5
15		6
16		7
17		8
18		9

The new exposure meters

To go with the new numbering system, Polaroid Corp. now has some exposure meters calibrated in EV numbers. First, the PR-23A and PR-23B. These are alike mechanically except for the attachment clip. That on the PR-23B fits only the Model 95B camera; that on the PR-23A fits the Model 80A. In function and sensitivity these meters are similar to the PR-23 now supplied for use with the Model 80 Highlander camera, with these differences: they have the EV scale; the range of film speed settings has been extended to take care of the new, faster Polaroid Land films. Price of these meters will be \$14.50.

A really new and very able little meter has also been added to the line. This is the #620, made by a famous West German meter manufacturer. Functionally, and in sensitivity, it is similar to that supplied as an accessory for some famous 35mm cameras. For use with Polaroid cameras it has special calibrations.

The #620 comes with a ring carrying the old-style Polaroid exposure numbers. Underneath this is another ring with EV numbers. If your camera has the regular Polaroid numbers, you leave the top ring in place; if it has the new EV numbers, simply undo a couple of little screws and remove the top ring, exposing the EV ring below. The meter performs equally well with either type of calibration.

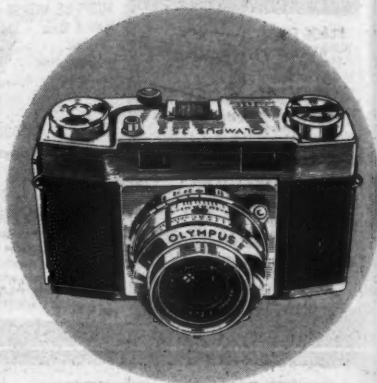
The #620 will come with extra attachment clips so it can be adapted to fit onto any model Polaroid camera. Price will be \$16.95.

Why easier correct exposure?

This is really quite a sensitive little meter, as is. However, Polaroid Corp. plans to market (at a later date) a "flag" which can be plugged into the light cell for increased sensitivity. Then you will be able to get accurate exposure readings even in very dim light. The "flag" system is currently used on a number of excellent meter makes.

It's no secret that a meter of this ability has been much needed by Polaroid camera owners. The very fast new films have made it possible to shoot in poor light; the new #620 is the first Polaroid exposure meter designed to let you get the most out of those films.—THE END

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Triotar 85mm f/4.0	106.00 Cash or	10.60 Down
Sonnar 85mm f/2.0	189.00 Cash or	18.90 Down
Sonnar 135mm f/4.0	146.00 Cash or	14.60 Down
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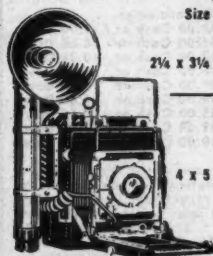
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4 x 5	135mm Xenar f/4.7	315.	295.
	135mm Optar f/4.7	365.	335.
	127mm Ektar f/4.7	365.	335.
	135mm Tessar f/4.5	365.	315.
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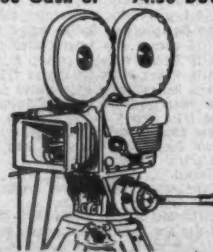
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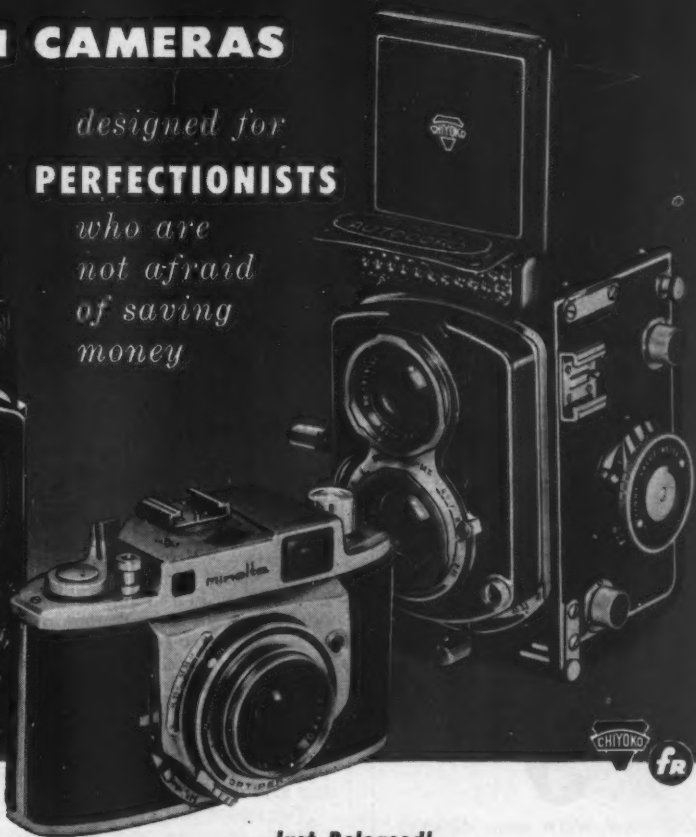
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For over twenty years reversal color films—Kodachrome, Ektachrome, Anscochrome, Anscochrome—have nearly dominated the field of color photography. Aside from the profes-

sional who made carbonyl or Dye Transfer prints, or the amateur who found Kodachrome ideal for his use, color photographers were conditioned to look at transparencies. A print—Kodachrome Print or Ansco Printon—was generally an afterthought.

However, improved Kodachrome and Ektachrome negative films, quality Type C printing paper, and the imminent appearance of Agfacolor negative film may well change the picture.

Basically a negative color film has the following advantages: with a relative amount of ease a color negative can be used to make black-and-white prints, color prints on paper, and transparencies suitable for viewing or projection. When made at the same time, duplicate prints or transparencies can be equal in quality to the first one. Perhaps the most important advantage is that a single roll of negative color film can be shot under a variety of light sources including sunlight, electronic flash, clear flashbulbs, floods, and almost any other kind of light. Control over color balance and print density can be accomplished during printing.

The major steps in processing and printing from negative color materials are fewer than they are for reversal materials. First development, and re-exposure to a photo-flood are eliminated. This simpler procedure reduces the number of points at which a mistake can be made, and reduces time to be spent in the darkroom.

The negative-positive process

After exposure in the camera the film is placed directly into a color developer. This simultaneously develops a silver image and a negative dye image. In subsequent steps, the silver image is bleached and the unused silver salts fixed out. The result is a negative dye image. Kodachrome and Ektachrome negatives have an overall yellow-orange appearance caused by correction masks that help give prints proper color balance.

The processing of the color materials on which color negatives are printed is basically similar to negative proc-

essing. Naturally, positive, not negative, dye images are formed.

While exposure and development of the negative should be as nearly correct as possible for top quality results, minor variations in color balance are taken care of with filters in printing.

Just a word here about filters used when exposing the film and in printing.

Although it is entirely possible to expose negative color films under a variety of light sources without the use of a filter and then make adjustments in printing, from a practical point of view it is still best to try to achieve a uniform color balance when taking the picture. Consequently, one film manufacturer recommends use of filters for certain light sources. Use of these filters is especially imperative if you aren't going to make the prints yourself. Color finishers generally judge which printing filters to use only on the basis of the picture-taking situation evident in the negative. When a printer sees an indoor scene, balance is made for clear flashlamps, while outdoor scenes are balanced for daylight. If other light sources than the ones just named are used to make indoor or outdoor pictures, and recommended filters are not used on the camera lens, then the commercial finisher's prints may not have quite the color balance to suit your taste.

How good are color prints?

At this point you're probably anxious to know just how good a print you can get out of negative color materials. In a recent trip to a New York City color lab the writer was shown a series of prints, some made by Dye Transfer (a rather expensive process) others made on Type C material (relatively inexpensive). He found it difficult in many instances to judge for himself which prints were made with which process. In addition to these prints he has seen a great number of color prints, some made by rank amateurs, others by advanced workers. All that he can say at this time is that the results not only are encouraging but really exciting.

Do negative color processes replace reversal materials? The answer is "no" if your primary interest is color transparencies, or shooting in color with the least cash outlay. The price of a roll of reversal color film plus the cost of development is substantially less than the cost of a roll of color negative film to which must be added both the cost of development and the cost of prints.

How do color prints made from color negatives compare with those made from color transparencies?

I think the answer here has more

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to do with the psychology of seeing than with purely technical matters relating to the capabilities of each process. No print has the tonal range and brilliance exhibited by a transparency. Therefore, no matter how close a color print made from a color transparency comes to technical perfection, it will always fare badly when compared to the transparency from which it was made. Try as we may it is difficult to judge such a print solely on its own merits.

In the case of a print from a color negative, judging the print on its own merits is simpler since we normally don't regard the negative itself as a work of art, or as a finished picture.

—THE END

SALON Calendar

*6TH ANNUAL PHOTOGRAPHIC SALON, Rockport, Mass.

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Exhibit: Aug. 23-Sept. 4

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Entry Forms: Ralph M. Barker,
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17TH INT. FOCUS SALON, Amsterdam, Holland

Closes: Aug. 26

Exhibit: Oct. 5-20

Fee: \$1 for four prints or slides

Sponsor: Focus Magazine

Entry Forms: Focus, Ltd., Haar-
lem, Netherlands

1ST INT. SALON FOR PHOTOGRAPHIC ART, Bucharest, Rumania

Closes: Sept. 5

Exhibit: October 1-30

Fee: None

Limit: Four prints and/or four
slides

Address: First Int. Salon for Photo-
graphic Art of the Rumanian
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*1957 CHICAGO INT. EXHIBITION OF PHOTOGRAPHY, Chicago, Ill.

Closes: Sept. 14

Exhibit: Oct. 6-Nov. 3

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Salon Assn., Inc.

Entry Forms: Mrs. Mary A. Root,
Secretary, 3314 Central St.,
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*10TH MAGIC EMPIRE "GOLDEN JUBI- LEE" COLOR SLIDE EXHIBIT, Tulsa, Okl.

Closes: Sept. 20

Exhibit: Oct. 14, 21, 22, 26

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What's Ahead?

by LLOYD E. VARDEN

Comments on letters received from readers. Who said the technical curiosity of amateur photographers had abated?



There has been a tendency for photographic manufacturers, magazine editors, book publishers, etc., to think that amateur photographers are no longer interested in the technicalities of photography. I was becoming

convinced of this, too, but have always felt that if it were true, then amateur photographers had given away a vital part of their photographic heritage.

There was a time—many years ago, of course—when the progress in improving the photographic process was due to discoveries and inventions of amateur photographers. Even after this became next to impossible, due to the increasing complexities of the more advanced systems of photographic recording, amateurs maintained a keen interest in what the manufacturers were doing and how they achieved their advances. There seems to be no doubt that the once lively interest of amateur (and professional) photographers in technical details has waned. But in going back through some of the letters I have received from readers in the past few months it is quite evident that the end has not yet come.

Pictures with blood films

One reader remarked that he had been looking forward to a description of a photographic process that he had heard about in which blood was used. And since I often discussed such "screw" methods, this column, he thought, would be the most likely place to get the details. Well, here goes!

Blood films for producing photographic prints were briefly described in *Nature* (Vol. 167, page 833) in 1951. An exposure timing of 24 hours was necessary to get an image. But by 1954 this time was reduced to less than ½ hour, and a complete, illustrated description of the procedure appeared in the *Journal of Photographic Science* (Vol. 2, pages 174-178).

It is not necessary to go into all of the details here of how the blood films

(Continued on page 38)

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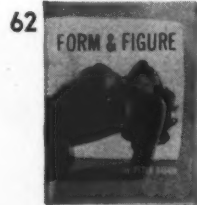
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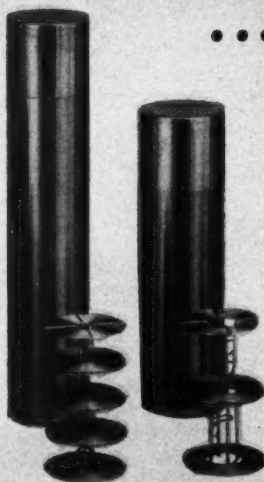
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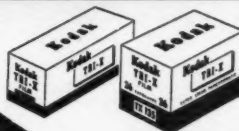
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WHAT'S AHEAD

(Continued from page 36)

are prepared. The procedure can be understood by merely stating that animal blood (guinea pig, rabbit, and sheep blood were used) is mixed with a warm agar and saline (salt) solution so that the mixture contains 4 to 8 percent blood. This solution is poured onto a glass plate which has a paraffin rim around it. When the solution cools it becomes jelly-like and finally solid. Then a glass cover plate is put on top the paraffin rim, leaving an air space between the glass and the solidified blood mixture. A photographic negative is exposed to the blood film from underneath, using a 1,000-watt lamp. Provision for keeping the blood film cool is necessary, however.

After an exposure of about 25 minutes the image "develops" with time. Its growth can be arrested by placing the blood plate in a 10 percent solution of formalin in saline. This is followed by brief rinsing in water and drying. The time required for image development depends upon how the blood solution is prepared. For example, the image can be made to appear almost immediately after exposure by incorporating a few drops of methylene blue dye in the solution, whereas times up to 24 hours may be necessary under some conditions.

Now a most peculiar property of the blood image when methylene blue dye is used is that the normal direct positive properties of the system, i.e., it normally forms a negative from a negative or a positive from a positive, reverse themselves upon standing for 24 hours. Thus, an exposure to a negative eventually becomes a positive. Another interesting property is that relief images are produced if the drying operation is carried out very slowly.

Tape versus film

Another reader wrote to me about the extent to which magnetic tape had replaced photographic film for picture recording. I have discussed video tape recording on several occasions in past months and have implied that for some purposes photographic film might be doomed to oblivion.

In the April 26, 1957 issue of *Radio-Television Daily* it is reported that Ampex officials (Ampex Corporation makes the only video tape recorder in use) claim that tape will never replace film for television purposes. This is actually a pretty strong statement in favor of tape. If tape has already reached the point of application where complete replacement of photographic film is being discussed, then tape has surely made heavy inroads.

A number of TV shows are now being originally broadcast from tape recordings. At first it was thought that tape would be used only for rebroadcast purposes in place of using kine-scope film recordings. This latter ap-

(Continued on page 40)

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WHAT'S AHEAD

(Continued from page 38)

plication would not amount to much as far as cutting into the total amount of film consumed in TV is concerned. But now that tape has been used successfully for original broadcast purposes, even for some coast-to-coast broadcasts, it means that film consumption is bound to drop off. In my opinion it will not be many years before photography will be playing a very minor role in television.

But have no fears about magnetic tape replacing existing practices in amateur photography. Don't forget, a video tape recorder costs about \$50,000, and the reproduction quality, although satisfactory for television, is a long way from equaling that of film. The resolution of a 35mm film, for example, is at least ten times that of the best resolution so far obtained with tape, and there is every reason to believe that improvements in film will make this spread still greater in spite of improvements in tape recording.

—THE END

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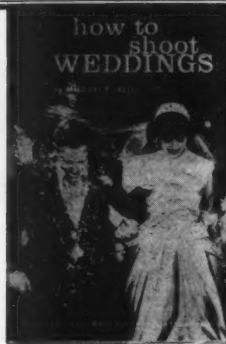
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the CAMERA CLUBS

by MABEL SCACHERI

If your club is suffering the stultifying effects of over-regimentation, take a tip from a new club with a slow-go-easy approach.



Sometimes I wonder whether camera clubs the country over are not too regimented. Most of them meet regularly, have speakers who emit contradictory statements, have monthly print and

color slide contests, awards, ribbons, plaques. It can be downright depressing for some slow-go-easy who likes to make pictures when he feels like it, and who often just sits around and gabs about photography.

When such a guy gets into a camera club he usually becomes the target of group reproach. He doesn't enter contests often, he frequently misses meetings, he hates to serve on committees, and he is made to feel that he is some sort of dead wood—just a spectator, not a participator. Well, is that a crime?

Recently I discovered a new camera club which does not operate in the conventional groove. Slow-go-easies, meeting-missers, photo chit-chatters—all are welcome. This club is simply their photographic home, not a boot camp.

It is the Chinese Society of Modern Photography, 20 East Broadway, New York City, and it occupies the top, fifth floor of the building. The space was actually an apartment, and the energetic club members who are renovating and remodeling the place for camera club use have not removed the stove. Too handy for making tea.

This is the second camera club to be organized in Chinatown, the older one being the Photographic Society of New York, 31 Division St., with the well-known Wellington Lee as spark plug. Neither one holds regular meetings, although both throw parties occasionally which make other camera club parties look dull and listless. Both clubs are busiest on week ends, when most members have free time.

Talent and taste

To get back to the Chinese Society of Modern Photography, let me say that when its quarters are completed, they will be efficient, pleasant, and handsome. There will be a darkroom, good-sized studio or shooting room,

and three smaller rooms. Are these rooms going to be chilly white or glum gray? No, they're being decorated with a more subtle sense of color. One room will be in golds and browns, another in a sort of lavender-pink, another with floral wallpaper, another in neutral-textured paper with bright touches, such as lanterns and Chinese paper ornaments.

Several of the members would be valuable assets to any club. One is employed in a film lab which processes color. Another works in a photo shop on the street level of the building next door to the club's happy home. This shop is open weekends, including Sundays. How would you like that setup, when your club darkroom happened to run out of paper or hypo?

Another member owns a share in a nearby Chinese restaurant which, to judge by a dinner at which I was happily a guest, is a dandy institution in which to own shares. It's open very late, for those typical impromptu, camera club kaffee-klatches—only they are tea-klatches for this club. Did you ever hear of such a wonderful camera club paradise?

You can feel the genuine enthusiasm of the members. I'm sure nobody had to get up and make the high-pressure speech that goes, "Now listen, fellows, don't let a few guys do all the work. Show up Saturday and swing a paintbrush. This is *your* club, remember." Those boys have manners—not the flowery, fussy kind, but genuine, quiet consideration for other people. They'll get the painting and plumbing and wiring done without being needled into doing their share.

Why is a camera club?

Since they have no regular meetings or monthly contests, there is also no need for any of those other typical harangues like, "Come on, get some prints in, and slides. Last month there were so few entries it was an insult to the judge. Get out and take pictures—that's what a club is for."

Well, is that what a club is for? Isn't it intended to make photography more interesting and enjoyable? There are as many ways to enjoy photography as there are varieties of shutter-bugs. Not everybody likes to dash out and shoot pictures on schedule, or even take part in competitions. Some people rightly feel that they get more out of friendly chats with other fans, casual comparing of prints or slides, exchange of technical tips, personal demonstrations of method among a few people.—THE END



—by John Cajda with Sylvania Press 25's at f/32 and 1/400

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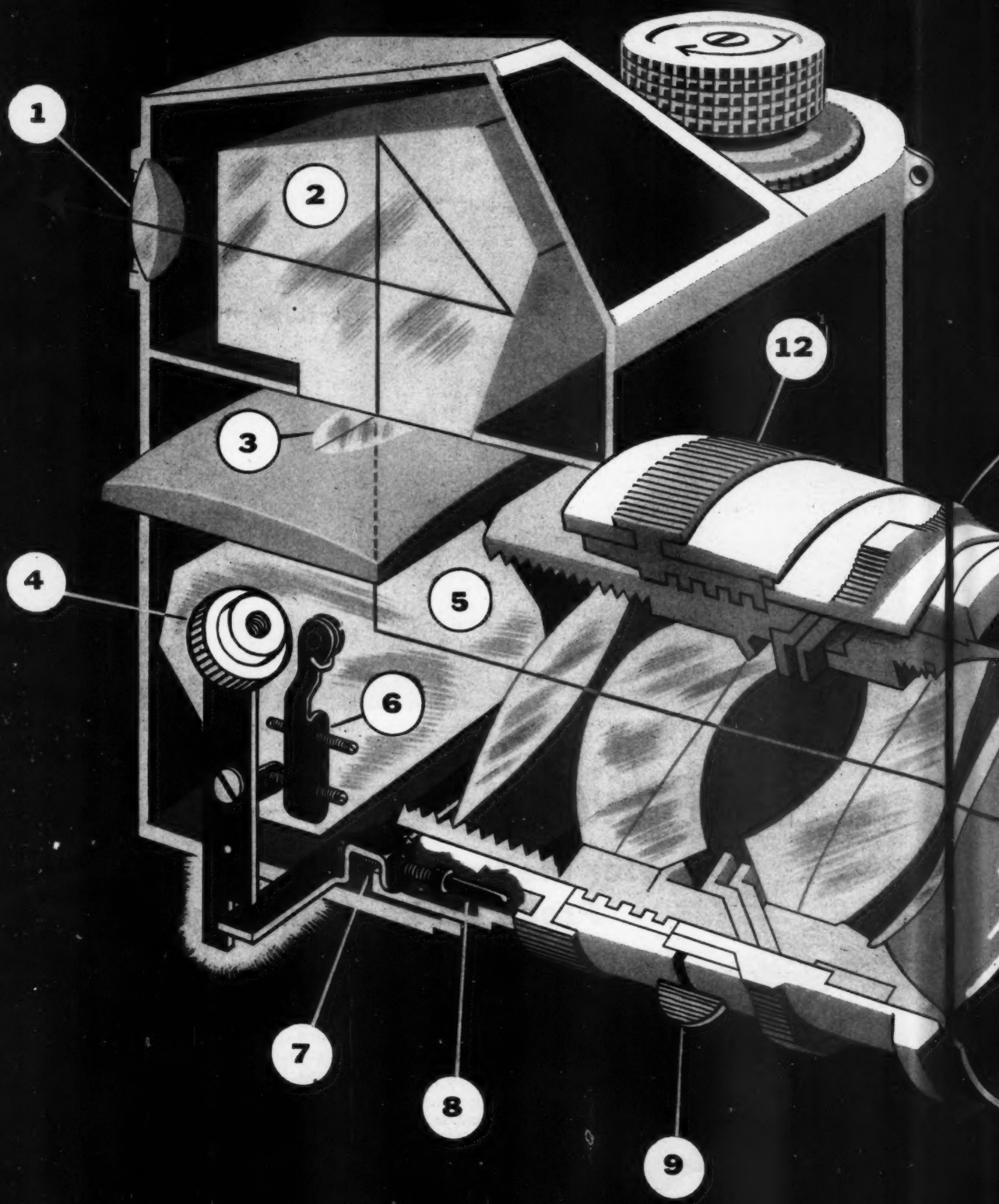
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WHAT'S THE STATE OF PRISM REFLEXES?

by HERBERT KEPPLER and ARTHUR KRAMER

EVER SINCE THE FIRST photographers complained that the ground glass images of their cameras were not only reversed but also upside down, inventors have been busy devising schemes for putting things right.

Bright minds wrestled with large-sized camera designs. Finally the subject appeared righted on the ground glass screens of single-lens and twin-lens reflex cameras (the image was still reversed). But what about the 35mm? After flirtations with both single-lens and twin-lens designs, which generally proved awkward or too bulky, the manufacturers devised a direct optical finder system and later added the coupled rangefinder. This state of affairs produced satisfaction among 35mm advocates for over 30 years. Photographers simply assumed that the slings and arrows of outrageous fortune—i.e. tiny rangefinder windows, extra parallax-correcting viewfinders, accessory close-up devices and the like—were as close to natural law as man's mechanics would get.

In 1947, a peculiar looking, bulky, crudely constructed camera appeared which was destined to upset the satisfaction forever. The Contax S, a single-lens eye level reflex produced by Carl Zeiss in Russian-occupied Jena, Germany, provided eye-level viewing and focusing on a right-side-up, unreversed, relatively brilliant ground glass. What the lens saw, you saw. Despite the overblown price of this first prism camera (\$475), its construction, a shutter which was as noisy and unreliable as a third-hand meat grinder, it proved an instant success with

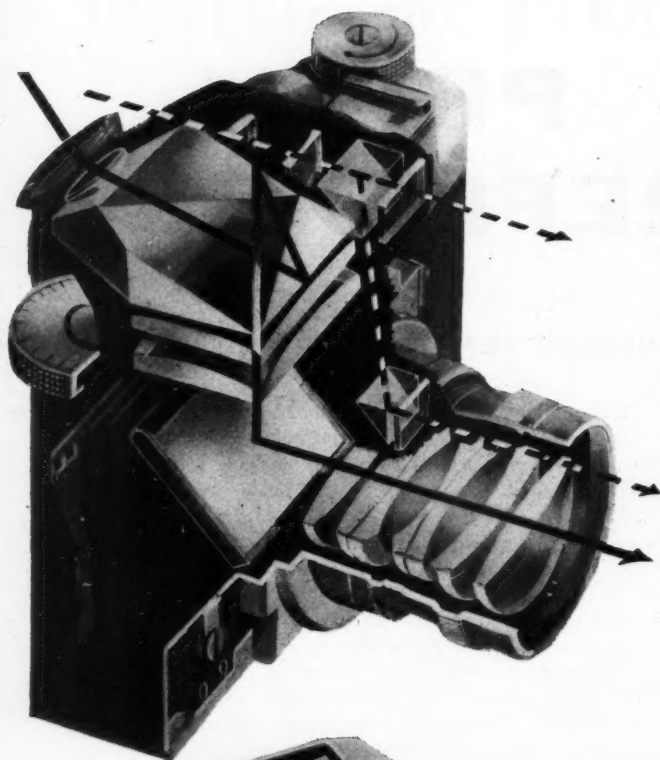
HOW A MODERN PRISM REFLEX WORKS

When you look through eyepiece (1), you see an image produced through the pentaprism (2). Condensing lens underneath has rangefinder in center (3) which enhances the brilliance of the image reflected by mirror (5) held in place by latch (6) which swings forward when the shutter release (4) is pressed. Just before exposure the diaphragm actuator (7) moves outward and pushes the lens diaphragm pin (8), shutting down the lens. Lens must be recocked with lever (9). Ring (10) preselects lens opening. Knurled ring (11) controls focusing. Interchangeable lens mount (12) is also knurled.

MORE ABOUT PRISM REFLEXES ▷

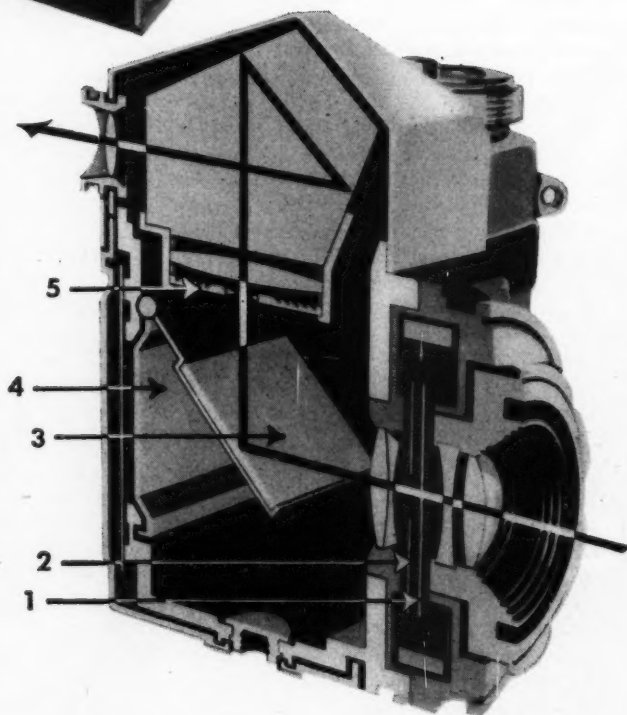
ILLUSTRATION BY FRANK SCHWABE

5 attempts to solve lens problems of the prism reflex. Which one



2 SYSTEMS BETTER THAN 1?

Alpha 7 has a unique through-the-lens prism reflex focusing system with 45° viewing (as shown by solid line bent upward at rear of camera). While this works nicely for horizontal pictures, it's rather awkward for vertical shots. The dotted line shows the Alpha 7 alternative optical system, a completely separate superimposed rangefinder-viewfinder set vertically in the camera body. This unit, which is multifocal, showing the fields of view for 50, 90, and 135mm lenses, can be used for vertical shots, or in any spot where it's difficult to use the prism system to advantage. If you're ever in doubt as to the accuracy of your focus with the prism, you can check with the rangefinder. The separate Alpha 7 rangefinder is often confused with the prism rangefinders built directly into the central portions of the prism finding systems of other reflex cameras. The Alpha 6, which does not have the multifocal rangefinder system, does have such a prism rangefinder built into its ground glass.



A SIMPLIFIED CAMERA

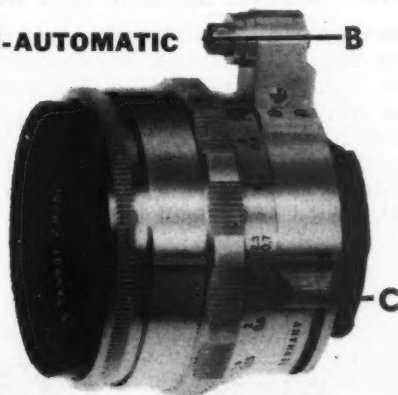
Contaflex provides a most brilliant viewing image, but focusing can only be done in central area, using ground glass ring or split image rangefinder. However, no other single-lens reflex (with possible exception of soon-to-be-available Kodak Retina Reflex) is as simple and foolproof to operate. Leaf-type Compur LVS shutter (1) and lens diaphragm (2) are integral parts of camera. Diaphragm closes automatically to preselected opening when you press shutter release. Winding film to next exposure recocks shutter and reopens diaphragm. Mirror (3) swings upward before exposure. Swinging blind (4) is unique, preventing film from being struck by light except during actual exposure. Fresnel-type lens (5) underneath condensing lens helps deliver bright image and also houses rangefinder prism. Between-lens leaf shutter limits lens interchangeability to front lens components on the Contaflex III and IV (see page 54). Cameras in future may have completely interchangeable lenses; behind-lens shutter.

does the jobs properly?

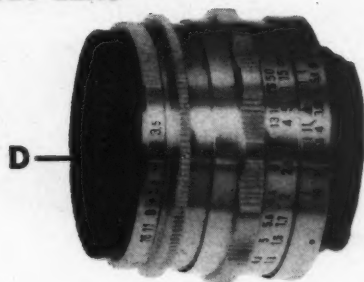
AUTOMATIC LENS



SEMI-AUTOMATIC



PRESET LENS



3 SOLUTIONS FOR 1 CAMERA

Exakta camera uses externally coupled automatic lenses only. When lever A is pressed on auto mount, pin in rear presses camera shutter release while aperture shuts. When lever is released, diaphragm opens. On semi-automatic mount, pressure on B closes down lens, but cocking lever C is used to reopen it. All preset lenses close by turning ring D manually before releasing shutter.

photographers. Here seemed the only major advance in 35mm camera construction since Dr. Barnack adopted the military rangefinder for the Leica.

A new way to see

The camera gave the photographer new horizons mechanically and aesthetically. No longer need he squint through a tiny peephole of a rangefinder-viewfinder and attempt to imagine how wide-angle or tele lenses would affect the subject. If he wished to know what was in or out of focus at any given lens aperture or distance setting, he found it before his eyes on the ground glass. His eye became the film. What he saw, the film captured. He could creep to within inches of a tiny creature on a leaf, focus through the eyepiece of a telescope, copy any document, change lenses with no thought to extra finders or parallax correction. Before him was a brilliant, life-size image of his subject formed by the lens on his camera. This camera design provided photographers with a most precious commodity—a new way of seeing, a different viewpoint and perspective which stimulated not only the amateur but even the jaded professional. The single-lens prism reflex seemed to eliminate the mechanics between the eye of the photographer and the subject before him.

The optical plan was splendid but the mechanical engineering was not. Once you became enchanted with the magic image on the ground glass, it was necessary somehow to close the lens aperture down for the proper exposure before releasing the shutter. While you fiddled with the diaphragm ring, the magic often evaporated before your eyes. Decisive moments simply wouldn't wait for the undecided prism reflex.

In addition, the increase in body depth of the eye-level reflex seemed to make standard wide-angle lenses almost impossible to use since they generally had to sit pretty far back in the camera. In the single-lens reflex, a 45° mirror which reflects the image to the prism must swing out of the way before the shutter can be released. The swinging mirror hit the back of the wide-angle lens.

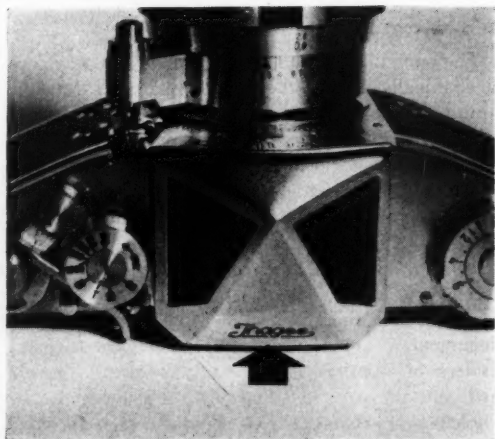
Nine cameras to see with

These were only two of the problems facing the advocates of the one prism reflex ten years ago. Today, that one camera design has been increased tenfold—almost. There are now nine different makes in single-lens prism reflexes (see page 50). Each has taken the problems of the camera and attempted to solve them in a different manner. Some are more successful than others. Where a manufacturer succeeds with one problem, he often fails elsewhere.

It is almost criminal, at this date, to enter into academic arguments as to which camera is the better—rangefinder or single-lens reflex. This is a matter of photographer's choice. Anyone who insists that the eye-level prism reflex is a fully developed camera should take another look at the rangefinder camera.

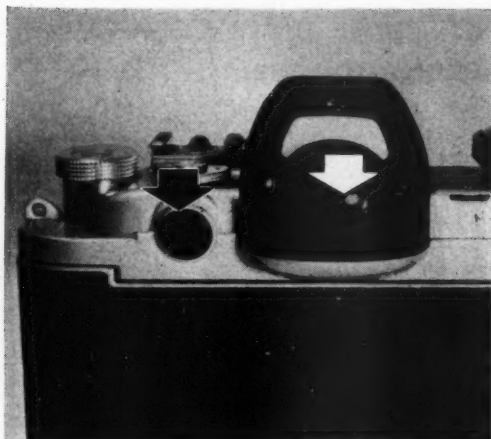
MORE ABOUT PRISM REFLEXES >

Before buying a prism reflex, check these points to ascertain



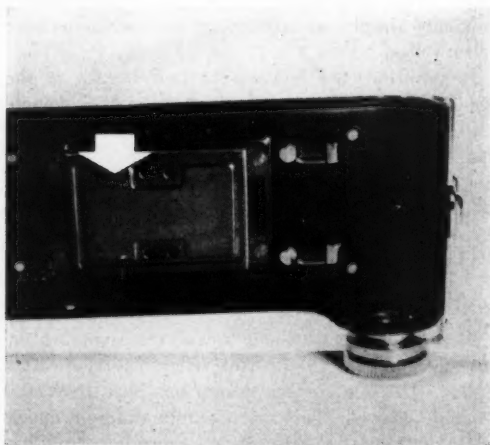
PENTAPRISM: REAL OR PHONY?

If the pentaprism is interchangeable on the camera you buy, make sure the prism is the one recommended by the manufacturer. Many cheap prisms deliver a poor, dull, inaccurate image. If you must save money, check brightness and focus of prism against official one. Official Exakta prisms bear factory trademark. Newest ones have leather covered sides, as here. Make sure prism housing has no dents.



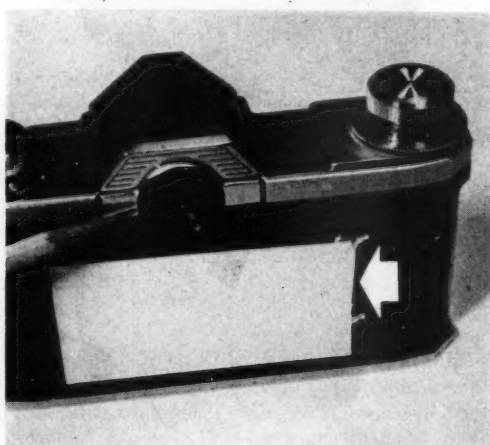
TWO FINDERS SHOULD SEE ALIKE

When you're fortunate enough to have two separate viewfinders on your camera, a prism finder and direct optical finder for the same focal length lens, check area covered by one finder with area seen through the other. They should match fairly exactly. Note: Some prism reflexes, as a safety measure, show slightly less in viewfinder than is actually recorded on film, so don't be alarmed at this.



PRESSURE PLATES ARE PROBLEMS

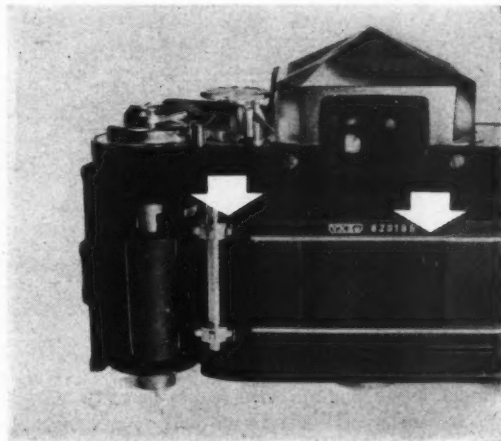
Designing a pressure plate which will hold the film flat against the camera's film plane over its entire surface during exposure without scratching the film is no mean task. Pressure plate, whether smooth or ridged, should have light springing motion when pressed down with finger. It must allow film to run through camera without causing much noticeable drag. Drag almost always causes scratching.



IS THE PRISM FINDER ACCURATE?

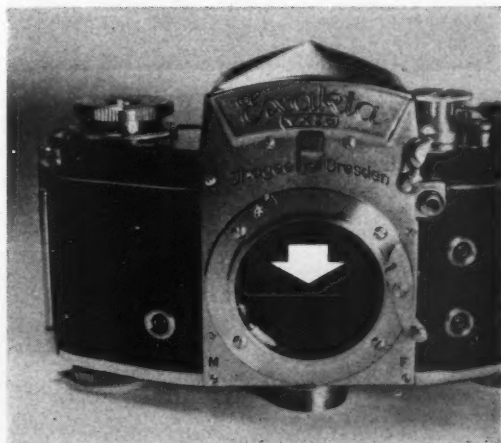
Although taking pictures with a camera is the most accurate method of checking focus, you can do this in the camera store: tape a small piece of ground glass on film plane. Open lens wide, set shutter speed to bulb. Focus through prism on sharply defined image or newspaper page, check this focus on ground glass. A magnifier helps. Ground glass must be flat against camera body.

whether the camera is all right.



SPOTS THAT CAN GIVE TROUBLE

For some unfathomable reason, a number of prism reflexes have appeared from time to time with burred sprocket wheels and unfinished, rough film plane areas. Examine sprocket wheel carefully. Burrs may cause film to tear, clogging camera mechanism. Rough film plane will produce scratches on film. One sure check: run a test film through your camera. Exakta, pictured, is noted for smooth finish.



MIRROR LAG SHOULD BE SHORT

If the prism reflex has a spring-operated mirror, action of mirror flying upward before shutter trips should be almost instantaneous. Remove lens, hold camera toward you. Press shutter release slowly as you would for slow shutter speed exposure. Note time between mirror action and actual shutter tripping. Check against other cameras to make sure it's quite short and the time is constant.

Today the rangefinder camera with its brilliant, large image, parallax-correcting viewfinder, has reached a quintessence of perfection. The best are made by a precision generally associated with watch making, and no other 35mm cameras come near them. In 30 years of continued growth the 35mm rangefinder camera stands at a peak of operating efficiency and superior design. The single-lens reflex is a latecomer, still growing, with a lot of room to go. No manufacturer of single-lens reflexes would be foolish enough to suggest that his camera couldn't be improved upon. Nevertheless, a good number of photographers have jumped on the bandwagon of the single-lens reflex. The big question: is the bandwagon ready?

The single-lens prism reflex field today is divided into two schools of design. The Contaflex system with between-the-lens Compur LVS shutter, and cameras with focal-plane shutters. The Contaflex (see illustration page 46) is the closest to a completely automatic camera in the field. It is limited to some extent by the leaf shutter which makes full interchangeability of lenses impossible. The newly introduced Contaflexes III and IV, however (page 54) seem to be taking steps in the right direction to solve this problem. While they don't have complete lens interchangeability, they do offer interchangeable front lens components. The Kodak Retina Reflex, although not yet available, will have a similar optical system and lens interchangeability.

Death of the focal-plane shutter?

The Contaflex is thought of by most professionals as an advanced amateur camera. These professionals require more interchangeability of lenses than such a design now affords. One leading optical expert insists, however, that the Contaflex design is the design of the future, that future eye-level reflexes will have complete interchangeability of lenses with a behind-the-lens shutter, that the focal-plane camera shutter is an outmoded, doomed has-been. At present, the has-been is doing well indeed and its health seems to be improving with age.

The vast majority of single-lens reflexes have adopted the focal-plane shutter because it allows almost unlimited interchangeability of lenses.

This is the basic design of the original Contax S. No other camera is as automatic in operation as the Contaflex, but each approaches it in varying degrees. The internally coupled automatic lens diaphragm (see illustration, page 44) is perhaps the latest advance in design. As the shutter release is pressed, a small pin in the camera body presses against a small pin on the interior of the lens mount and a spring automatically closes down the lens to any desired opening. The lens must be recoiled to full aperture manually after each exposure if you wish to focus with maximum ease. Such a system exists on the Praktina camera. Unfortunately only a few lenses in varying focal lengths are available in these automatic mounts at present, although others are promised. The Exakta and Exa cameras represent

MORE ABOUT PRISM REFLEXES ▸

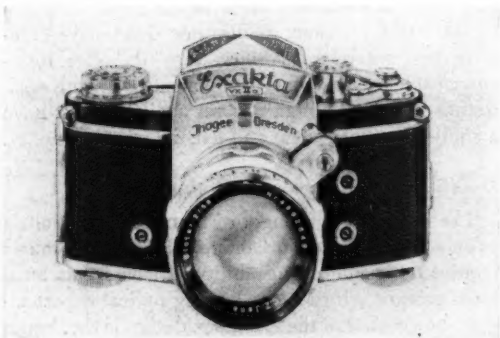
9 prism reflex designs make choosing one a real puzzle . . .



ALPA prism reflexes all have 45° viewing (see page 46), manually operated mirror. Swiss, German, French lenses available are excellent. Automatic lenses couple externally.



CONTRAFLEX is simple to operate (page 46). Model I has non-interchangeable lens, II has exposure meter, III has meter and interchangeable components. For IV, see page 54.



EXAKTA VX Ila is left-hand operating, has more accessories and shutter speeds than any other 35mm prism camera, externally coupled automatic lenses, removable prism, rapid wind lever.



MIRANDA has extremely quiet shutter, removable prism. Most interesting feature: various lens adapters allow Exakta, Pentacon, Praktina, etc. lenses to be used on Miranda camera body.



PENTACON is official factory name of original but improved prism reflex. Newest model has internal semi-automatic diaphragm, brighter finder. Camera is often seen under various brand names.



RECTAFLEX represents Italian ideas on prism reflex 35mm cameras. Non-interchangeable prism has rangefinder built into center. Camera has manually operated mirror, nicely finished body.

Here's how they differ.



EXA is scaled down Exakta with simplified, very quiet shutter, limited speeds 1/25 to 1/150. It takes most Exakta accessories, but no interchangeable lenses over 105mm.



PRAKTINA FX features internally coupled, semi-automatic diaphragm lenses (illustration page 44), removable prism and accessory finders, electric and spring-driven motors, other accessories.



RETINA REFLEX made by Kodak in Germany is not yet on market but features shutter, viewing system similar to Contaflex. It has rapid wind, f/2 lens, interchangeable components, built-in meter.

an older camera design which existed before stopping down the lens became a problem. Lens manufacturers solved this problem with these cameras in three different ways—with an automatic lens which does not need recocking, a semi-automatic lens similar to that on the Praktina, plus the preset lens mount which seems to be the standby with all lens makers (see illustration page 47). The automatic coupling mechanism fits over the body release of the camera itself. The Alpa camera uses a completely automatic coupling on many of its lenses, the Pentacon uses an exterior coupling, and the Miranda has no means of employing automatic lenses of any sort as yet.

28mm is not Cinemascope

The second problem of the focal-plane shuttered single-lens reflex was the difficulty with wide-angle lenses. The French had a word for it—retrofocus. Angenieux, a leading French lens manufacturer, employing an inverted telephoto lens principle, introduced first a 35mm f/2.5 lens and then a 28mm f/3.5 lens. Previously, wide-angle lenses for these cameras were limited to about 40mm. Other manufacturers were not long in making lenses of similar construction. The prism reflex enthusiast has a good choice these days, although lenses of 25mm or 21mm which are available for rangefinder cameras are not yet ready for him.

With the wide-angle lens came another problem. Photographers still found critical sharpness difficult to determine with the ground glass. As they stopped down their lens or used shorter focal length lenses, thus increasing depth-of-field, the problem became more acute. Accordingly, some manufacturers affixed two small fixed prisms underneath the ground glass of the pentaprism. These worked like a split-image rangefinder. The image within a small central circle is seen split down the middle. When the lens is in focus, the two image halves match. When out of focus, they don't match. Although this prism arrangement seems to be extremely accurate for most lenses, it doesn't seem to work accurately with extremely long ones. Also one-half the image darkens considerably if the lens is closed down in poor light—for flash work, for instance. The Exakta, Exa, and Praktina feature removable prism rangefinder glasses. The Rectaflex has a permanent prism rangefinder. So do the Contaflex and Retina Reflex, while the Miranda has none at all. The Alpa 5 has no prism rangefinder. The Alpa 6 has a very good one which is not removable. The Alpa 7 has a completely separate rangefinder-viewfinder which is unique indeed (see illustration page 46).

A major complaint of single-lens prism reflex users centers around the shutters. Only the Exa, a relatively simple camera, and the Miranda, a camera with no automatic lenses, have what could be termed quiet shutters. The others are more or less on the noisy side. Photographers claim that a number of the makes are difficult to (Continued on page 112)

PRO USES MUCH 35MM EQUIPMENT

LIFE MAGAZINE staff member Ralph Morse has a monumental assortment of 35mm equipment—and he needs every bit of it. As a *Life* staffer he can never really know in advance what kind of picture he will be shooting tomorrow. Each piece of equipment has its job. Morse says of his equipment:

"I use 35mm when working close to people, for candid reportage, candid portraits of people, available light, and news."

Here is the 35mm equipment that Morse owns and why he owns it:

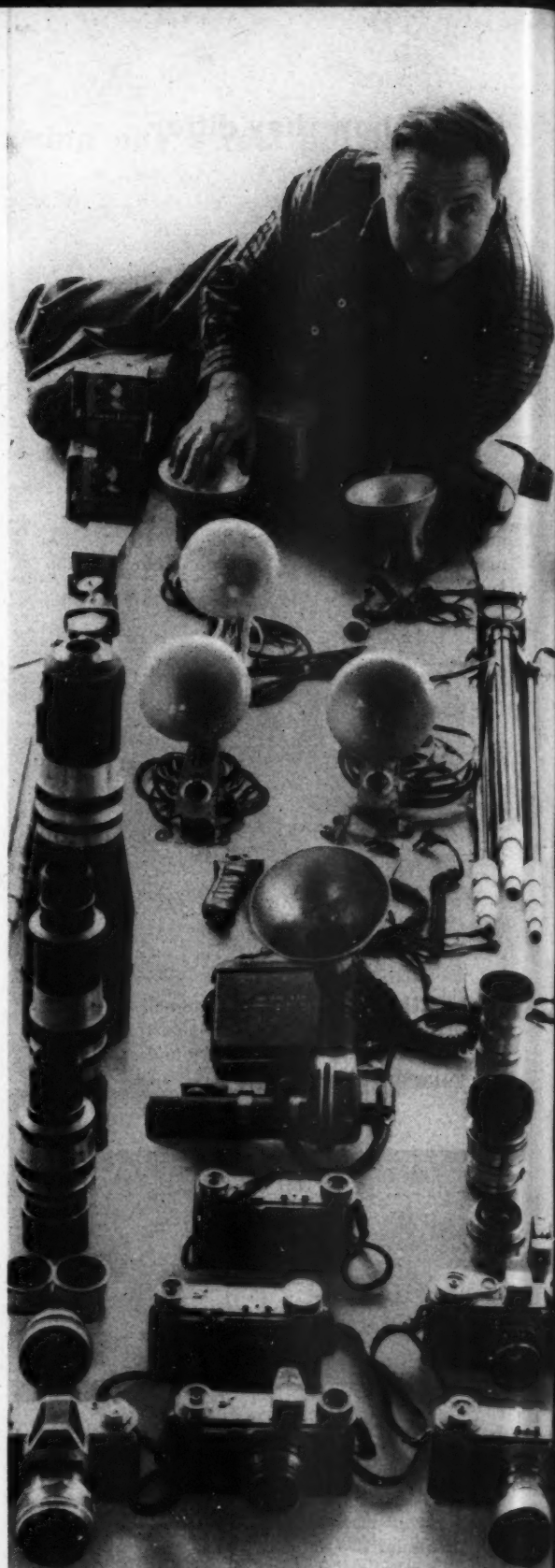
Cameras: Morse has two pre-war Contax II cameras (right foreground, illustration, *this page*), chiefly for news work. Backing them up are three Contax IIa bodies for assignments requiring several different lenses. Why Contax?

Morse feels that "a professional doesn't necessarily choose a camera because it's perfect, but rather because it can be adapted to do the job. The Contax II is the only focal plane camera that can be modified to fire at 1/100 sec. with electronic flash. At slower shutter speeds I find that newsreel and TV lights encountered at some news events result in ghost images."

His Contax D, an eye-level, through-the-lens focusing camera (*left, foreground*), is used for long telephoto lenses. He doesn't have to worry about parallax correction or accessory finders because he focuses and views right through the lens. Morse mounts his Makro-Kilar lens on the Contax D for extreme close-up work. A Robot Star, a rapid sequence camera (not shown), rounds out his 35mm cameras.

Morse says, "the Robot is invaluable for sports photography and as a concealed camera for sneaking pictures in certain news situations."

Lenses: Morse has four wide-angle lenses: Biogon 21mm f/4.5; Tessar 28mm f/8; Nikkor 35mm f/1.8; and Biogon 35mm f/2.8. The wide-angles are used on either the Contax II or IIa's. The 21mm and 28mm wide-angles produce extreme wide-angle effects and often an exaggerated sense of (*Continued on page 106*)



AMATEUR MUST DO WITH LESS

LOU BERNSTEIN, despite the fact that he works at one of New York's biggest photography stores, is heart and soul an amateur. He has no desire to turn professional. His photographs are highly personal, shot as close to people, friends, or strangers, as conditions and camera allow. Here is a rundown on Bernstein's equipment and his reasons for selecting the cameras and accessories.

Cameras: Bernstein likes his Nikon Model S2 for situations requiring an unobtrusive camera. Since many of these situations occur under available light conditions, he believes the Nikon gives him an advantage. He feels the shutter is quieter at low speeds, compared with shutters of other cameras.

Bernstein's search for his kind of pictures takes him to contrasting backgrounds. One day he may shoot within an intimate group—the next time amid a crowd.

Many of Bernstein's pictures are made at the Coney Island beach. Bathers are wedged so tightly together on a hot Sunday afternoon that moving in close is almost impossible. Thus, Bernstein takes along his Praktina FX for use with a telephoto or long focus lens. The eye-level, through-the-lens focusing and viewing of the Praktina ends parallax worries completely.

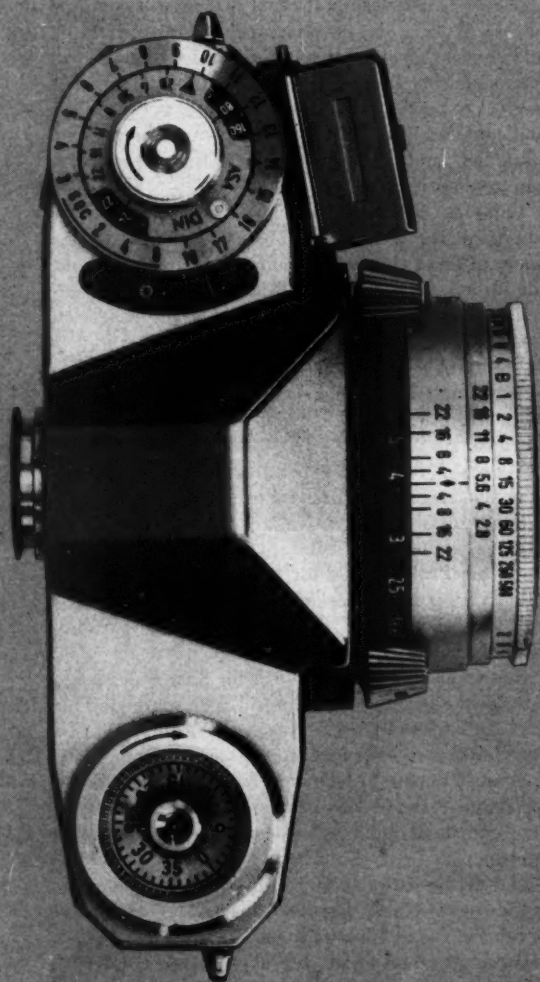
Bernstein also owns a Hexacon 35mm eye-level, through-the-lens camera simply as a spare unit to have around—and for a reason that's important to many amateurs—the cost wasn't terribly high.

Lenses: Bernstein feels that his lens requirements are simple—and should be kept that way because of the segmented type of photography in which he is interested.

"I look for little pieces of life, things that happen in the space of only a second or two and take place within restricted surroundings."

Bernstein shoots with a Nikkor 50mm f/1.4 lens mounted on his Nikon where the light is really poor. He often uses the lens wide open and is satisfied with the images he obtains. (Continued on page 106)

CONTAFLEX IV:



ZEISS 85MM PRO-TESSAR F/4



ZEISS 35MM PRO-TESSAR F/4



ZEISS 50MM TESSAR F/2.8



by MARTIN S. DWORKIN

HOW GOOD IS IT?



NEW MODELS keep arriving on the camera market with bewildering rapidity—and often with no more good reason than that of pushing the old ones out of style, like last year's automobiles. The new Zeiss Contaflexes III (\$176) and IV (\$199), with split-image rangefinder and very brilliant ground glass focusing ring, however, seem to have been intended to advance a continuous line. They do not supersede the models I and II, but offer variations of the basic Contaflex design, the chief modification being the introduction of interchangeable lens components. The Contaflex IV also incorporates an exposure meter, as does the model II—but with the difference that it is calibrated according to the LVS (light value scale) system of the Synchro Compur shutter.

The Compur, in fact, was what had distinguished the Contaflex I among single-lens reflexes when it was introduced in 1953 (adopting the name of the old pre-war Zeiss twin-lens reflex that was unique in using 35mm film, and having a focal-plane shutter and built-in meter). The Contaflex I offered the unusual combination, in a 35mm reflex, of a between-the-lens shutter and automatic lens diaphragm. The principal deficiency of this arrangement, compared with cameras having focal-plane or behind-the-lens shutters, was lack of lens interchangeability. Zeiss engineers partially made up for this by designing the Teleskop lens attachment, which could be mounted in front of the regular 45mm f/2.8 Tessar. The Teleskop, similar in principle to the Duonar telephoto attachment for the Rolleiflex, combined optically with the Tessar, increasing the focal length to about 80mm. A wide-angle attachment was not offered, probably because of technical and economic complexities—and the fact that the original 45mm lens already provided a wider than usual sweep.

The Teleskop extended the application of the Contaflexes I and II. But it is easy to agree with the implied judgment of Zeiss technicians that the idea is, at best, a makeshift—and a bulky, complicated, and expensive one at that. The Teleskop needed to add six elements to the four of the Tessar, and while the definition given could be considered fairly good, comparison with first-rate telephoto lenses indicated its limitations.

It was apparent that the problem would have to be solved by moving in another direction—that direction was suggested, in 1955, by the system of the Kodak Retina IIIC. Like the Retina, the new Contaflexes achieve lens convertibility with a between-the-lens shutter by providing for interchangeable front cells. While the rear cell of the basic 50mm f/2.8 Tessar remains fixed, the front may be instantly removed by unlocking a bayonet mount, and wide- (Continued on page 100)



CLOSE IN FOR DANCE

PHOTOGRAPHERS WHO undertake to picture the dance must meet its special requirements, and Jesse A. Fernandez has added another to the list—agility. Photographing Escudero, world-famed flamenco dancer, turned out to be somewhat more exercising than the portrait session which had been prearranged. Fernandez arrived at the appointed hour to find the dancer in rehearsal, asked if he might photograph him as he performed.

Given a "go ahead" answer, he aimed his Leica, loaded with Tri-X film—whirled, twirled, twisted, and leaped along with Escudero to make the forceful set of pictures which appears on these pages.

The flamenco is a fiery gypsy dance whose movement is concentrated in feet, hands, and arms, which weave their interpretation around the fluid stalk of the body. Fernandez moved in close to emphasize the expressiveness of these features, capture the essence of the high-spirited flamenco.

A slow shutter (1/25 sec.) blurred one booted foot in the photo *opposite*, lending excitement, suggesting strong movement of the feet. An f-stop of f/4 blurred background, left dancer's right pivotal foot stark and clear in contrast to his swiftly moving left. (Continued on next page)

By moving in close, Jesse A. Fernandez concentrates attention on hands of flamenco dancer Escudero, catches glimpse of expressive brow.



The movement in any dance is the dynamic expression of idea and emotion. Whether it's a child dancing with abandon in the street, a ballerina performing a faery jete, or the rhythmic, forceful gyrations of the flamenco—action is the means of communication. The language may vary, but the message is there, ready to be interpreted by the spectator in terms of his own sensitivity and experience.

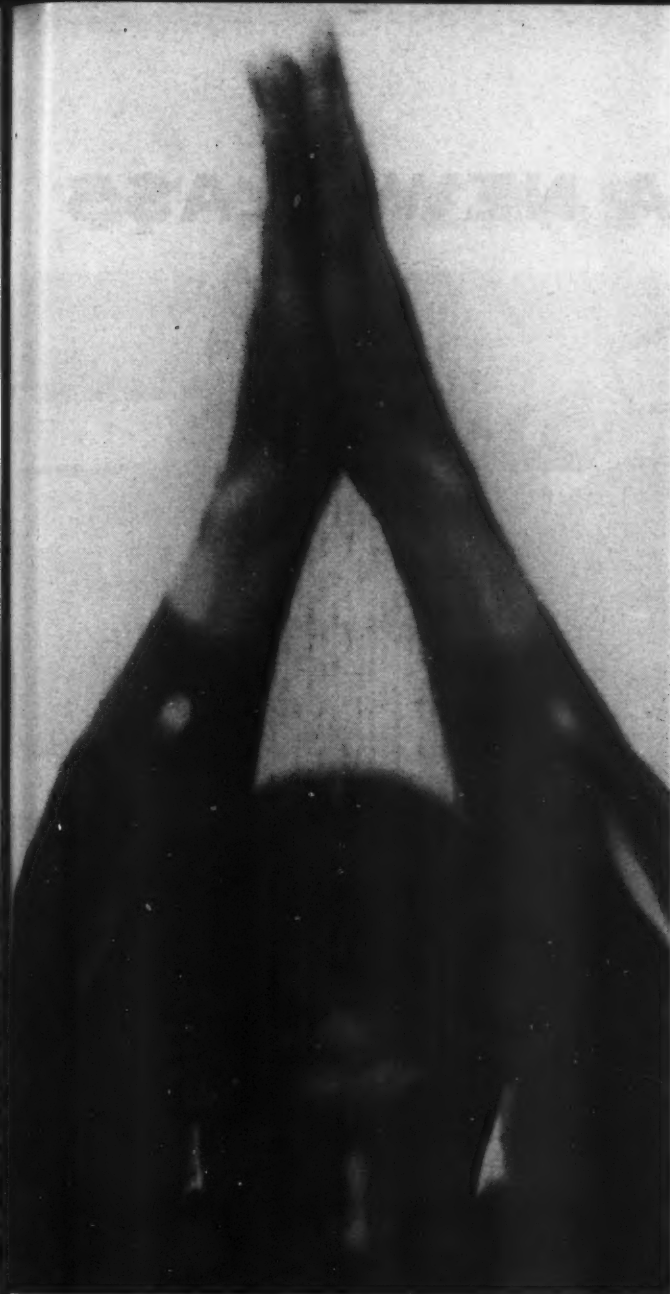
To catch, or create the sense of, movement which is the essential of dance must be the photographer's first consideration. Second, a creative photographer will be selective in choosing movement, gestures which typify the action of the dancers—keys which will unlock for the viewer the same responses which the dancer evoked in the photographer.

Fernandez' pictures demonstrate a keen eye for interpretive peaks. He takes full advantage of them by moving in close and concentrating the camera eye on expressive hands and feet, re-creating the energy and vitality of the flamenco.

The type of dance will to a certain extent determine the photographer's approach to his subject. An apache dancer, for example, certainly demands a different sort of treatment than a prima ballerina. But most forms of dance lend themselves well to the close-up technique. The beauty of the full-figure dance portrait is not to be denied, but for expressive impact, limber up your dancing legs and move in close.—M. T.

Slow shutter (1/15 sec.) blurs clapping hands, creates sense of movement.



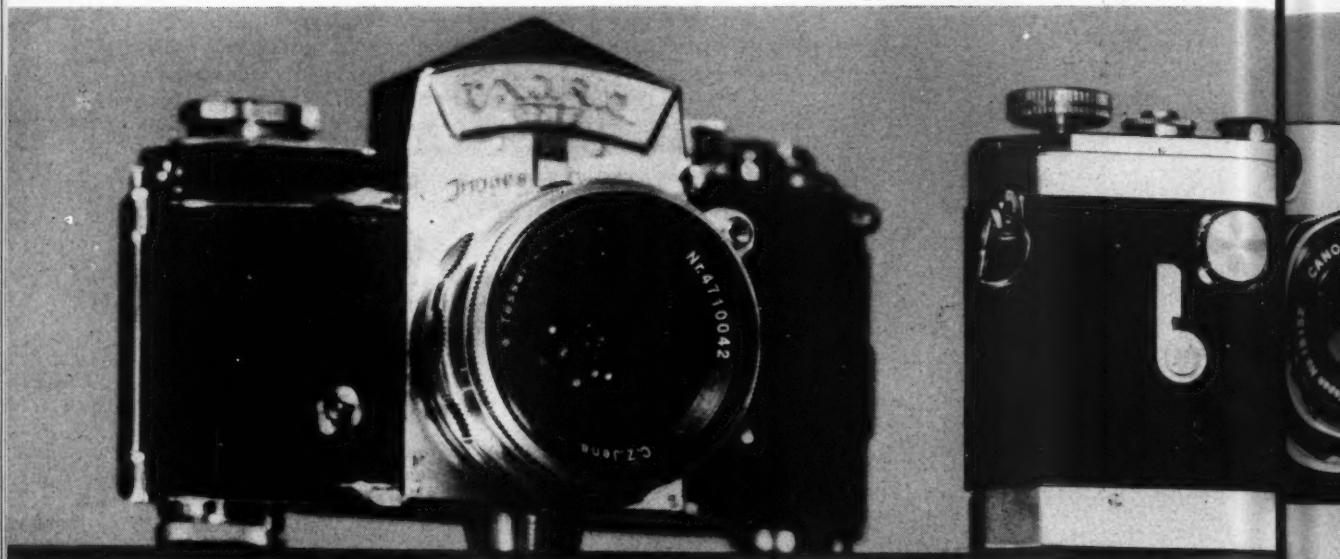


Wide aperture minimizes background, emphasizes prayer-like position of hands over bowed head.

Hands are one of keys to interpretation of flamenco—here startling against dark shirt.



ENTER A NEW CLASS



FOR SOME TIME NOW, $f/2.8$ cameras have sat like so much sandwich filler between moderate priced $f/3.5$ (and some $f/4.5$) cameras on one hand, and the expensive cameras with $f/2$ and faster lenses on the other. Currently, however, things are giving way in both directions; 35mm cameras with $f/3.5$ lenses seem to be tramping the path of the dodo. And although the very fast lenses still have a definite place, the $f/2.8$'s are able to do sufficiently fast work for most people—at a lower price. Remember, the $f/2.8$ lens is only one stop away in speed from what was formerly considered the average “speed” lens—the $f/2$. Today the $f/2.8$ lens is found along the whole price range of cameras, from those without rangefinder, to those with. It is even invading the still-young but prospering and often expensive single-lens reflex group, not to mention the elite of the rangefinder cameras (See Canon, center, above).

F/2 at f/2 is not f/2.8 at f/2.8

Thanks to increased speed and latitude of new film materials, many

photographers caught up in the momentum of the fast, fast lens rage can gently apply brakes. In fact, many times when one ordinarily would be tempted to shoot at $f/2$, he will find that he will have better definition at $f/2.8$. A good $f/2.8$ is often sharper wide open than is a good $f/2$ lens.

Why this is happening

New optical glasses and optical recalculation make simple designs that were once limited to $f/4.5$ and $f/3.5$ better and usable at a larger aperture ($f/2.8$). Increased efficiency has also come from new methods of lens coating—which permit a better use of air-spacing as part of the lens design.

Not to be overlooked are improved manufacturing methods, including automation, which have also helped to bring faster lenses to the public at reasonable and reachable prices. Two cameras in the low-priced field, the Minolta A-2 (shown) and Olympus 35, even boast a 5-element lens of a really high degree of correction. Recalculation, which often took two

years because of complex mathematics, can now be done quickly and with the aid of mechanical brains. Instead of being solved in months and years, these problems are often worked out in weeks or days.

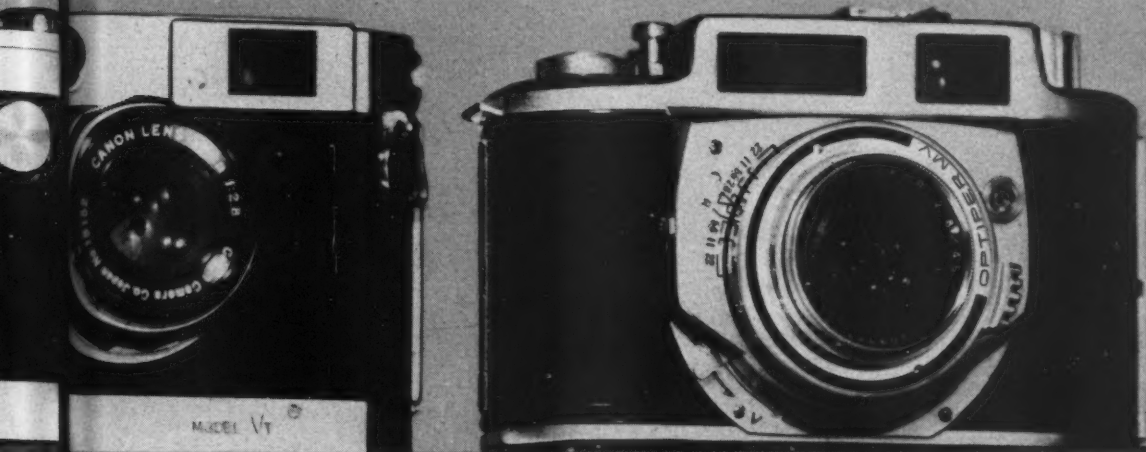
Are faster lenses on the way out?

Definitely not. But although these lenses cost substantially more than the $f/2.8$'s, there will always be a need for utmost speed—particularly in reportage, where light conditions can unexpectedly resemble a coalbin. But we're willing to bet that as emulsions become faster and faster, and film resolving power increases over even our latest thin emulsion films, more and more research will be done to get lenses which, instead of boasting fantastic speed, will boast excellent correction and fantastic resolving power over the entire negative area.

If the single-lens man wonders

Skeptics who may be interested in one of the 35mm single-lens reflex class of cameras have wondered

OF CAMERAS: THE F2.8's



about the advisability of an f/2.8 lens for *their* purposes, such as the Exakta with Tessar f/2.8 lens, *above*. They want a faster lens, with a wider lens opening, they say, because focusing at f/2.8 is often difficult under low light conditions. However, prism rangefinders built under the penta-prism of many single-lens reflex cameras will be helpful here. These split-image rangefinders work quite accurately. (For more complete information, see "Why the Trend to Prism Reflexes," page 44.)

What f/2.8's are available?

More than fifty f/2.8 cameras have been listed in the table at the right. Keeping in mind that most of the things that can be done with an f/2 lens, usually can be done as well with an f/2.8, many photographers can now set their accessory equipment-acquiring minds to work. For the cost of the f/2.8 lens is substantially lower than the f/2. In many cases such a saving lets the photographer buy an extra wide-angle or telephoto lens—or even an extra camera!

—NORMAN ROTHSCHILD

THE F/2.8 LOOK APPEARS IN MANY 35MM'S

WITHOUT RANGEFINDER

Bower 35
Bolsey Explorer
Certo 35
Classic 35
Contina II
Edixa A
Paxette 1b
Realist A
Regula
Vito B
Vito BL

COUPLED RANGEFINDERS

Non-interchangeable lens

Akarex 1c
Bolsey B-3
Bolsey Jubilee
De Jur D1
Edinex III
Graphic 35
Kalimar B
Lord
Lordox
Minolta A-2
Olympus 35

Petri
Photrix
Realist B
Regula
Ricoh 500
Royal Super 35
Super Baldina
Super Paxette
Super Westomat
Vitessa L

Interchangeable lens—behind lens shutter

Agfa Ambi-Silette
Argus C44
Braun 35
De Jur 35
Diex IIa
Futura III
Lordomat
Lordomat C35
Regula III
Retina IIC
Vitessa T

Same as above, but without rangefinder

Akarelle

Contina III
Diex 1b

Interchangeable lens—focal plane shutter

Leica
Canon
Contax

SINGLE-LENS REFLEX

Non-interchangeable lens, compur shutter

Contaflex I
Contaflex II

Interchangeable lens, focal plane shutter

Alpa 4, 5, 7
Asahiflex
Astra 35 FX
Astraflex
Contaflex III, IV*
Exa
Exakta
Praktica FX2, FX3
Praktina FX
*Compur shutter





35 MM

techniques made the pictures on these 14 pages. But *photographers chose* their techniques. Always the successful photograph exists first in the mind of the maker and comes to graphic realization only through *his* correct choice of equipment and materials. Perhaps in no other field of photography is so much versatility at the command of the photographer as in the 35mm world. Yet this very fact demands great skills from the 35mm photographer in choosing his tools. These are some exciting ideas you may wish to emulate, but remember, no camera is better than the eye and the visual imagery in the mind behind it.

WIDE ANGLE

This Ethiopian landscape by Alfred Eisenstaedt is a fine example of the reason why many professionals consider the wide-angle lens ideal for landscapes. In this case a 35mm Elmar on Eisenstaedt's Leica allowed him to include more in his picture, made the three foreground subjects somewhat larger than normal in relationship to the rest of the scene, and doubtless exaggerated the width of the lake.

PHOTOGRAPH © TIME, INC.

DEPTH OF FIELD



Should the zone of sharp focus in your picture be shallow or deep? Choose first the mood you want to capture. Herewith, two lessons in extremes. Hugh Bell, *left*, was after a visual representation of the fact that the people on the Spanish island of Ibiza drink a great deal of wine. The partially empty bottle was sitting on a table in the late afternoon shade. Using a Leica III f , equipped with an 85mm $f/1.5$ lens, he selected $f/2$ for his opening, which gave him a sharp bottle and just the suggestion of a blurred figure out of focus in the background. Harold Feinstein, *right*, was after quite another mood—the bright sharpness of a sunny day in a field of daisies. He wanted everything clean and detailed. So, he stopped down the lens of his Praktina, using the 35mm $f/2.8$ Flektagon at $f/16$, insuring sharpness from foreground to background and a day's work for daisy counters.



NEAR OR FAR?

One of the subjects hardest for the beginner to photograph is the large group. Too often the final picture looks like a lineup of condemned prisoners awaiting the firing squad. Photographers Harold Feinstein, *below*, and Hildergard Sandhusen, *right*, managed to come up with excellent, if completely different, solutions to this difficult problem. Feinstein closed in on his happy summer group listening to a beach singer. He used a person outside the range of his camera to distract the group's attention from the camera, waited for a spontaneous laugh before he released the shutter. His choice of lens, a 35mm Elmar on a Leica IIIc, also added to the impact of the picture. It made his main subject in the foreground, the singer, larger and more dominant; it added a feeling of depth, and permitted him to include more figures. Data: f/5.6, 1/200 sec. on Plus-X.

Sandhusen stood further away from her subjects, tried to get as many figures as possible into her panoramic late afternoon beach scene. The choice of lens for this shot, too, was of importance. She used a 90mm f/4 Elmar on her Leica M3. This longer-than-normal lens increased the apparent size of the farthest figures, somewhat compressed the various planes of the picture. Picture shot on Kodachrome, f/8 at 1/25 second.













TWO-DIMENSION

Orderliness, which generally stems from the proper use of two-dimensional effect, is the essential of a good design picture. Here are three subjects, shot with different films, lenses, lighting conditions, distances. Yet each is a fine example of the eye-catching dramatic use of design. Emma Landau, *far left*, was trying out the new 35mm Super Anscochrome (see MODERN, June, 1957), daylight type, under tungsten lighting conditions. Exposure index of the film was 100. Other data: Leica IIIIf, 50mm f/1.5 Summarit lens, f/4 at 1/25 sec. Despite the fact that a figure appears in the background, which adds depth, the strong two-dimensional effect of the black grill work holds the picture together. And the yellow color, resulting from the daylight film's being shot under tungsten light, plays off dramatically against it. Spencer Ross, *left*, produced close-up of a section of an old tire in early morning light with a Leica M3 and an 85mm Nikkor lens. The exposure was f/6.3 at 1/50 sec. on Kodachrome. In this case, focus helps the two-dimensional quality, since tire and fence post are both sharp and the distracting background has been thrown out of focus. At the opposite end of the pole from these casual shots is Harold Feinstein's close-up study of a head of cabbage, sliced in half, *above*. This was shot on a piece of frosted glass, light coming through it, plus floods from the front. The camera, a Praktica equipped with a 40mm Makro Kilar lens, was 12 inches away from the cabbage. Exposure was f/5.6 at 1 sec. A contrasty filter exaggerated the blacks and whites in printing and ferricyanide brought up the whites still further.





UP OR DOWN?

Here are two similar pictures. In each case, the photographer was working on a picture story. In each case, he was after the same image—a posed portrait. Yet Mottke Weissman, who made the photograph, *left*, of a Spanish gypsy boy in Malaga, Spain, and Flip Schulke, who produced the portrait, *above*, of a mountain man in Burnsville, N. C., came up with two graphic answers. The choice lay in camera angle. Schulke wanted to show that his subject was a farmer and that the farm was old—thus the inclusion of the story-telling background. So, he shot from a high angle, using the zig-zag of the fence as a design interest. Data: Nikon S-2, 35mm f/2.5 Nikkor wide-angle lens, f/8 at 1/60 sec. in late afternoon shade, Plus-X film. On the other hand, Weissman was faced with a distracting, misty back-lit group of houses. He wanted to concentrate on the handsome child and felt that the rooster was enough of a prop. So he eliminated the background and exaggerated the height of the classically beautiful form of the boy by shooting up from a low camera angle. Data: Leica IIIIf, f/1.4 Biotar, f/3.5 at 1/30 sec., Super-XX.

EXPOSURE EXTREMES

Exposure, too, is a control at the moment of taking the picture. Both of these pictures depend for their final impact on the original concept of the photographer, as well as good printing technique once the negative had been developed. Charles Capilla's night shot, *below*, is a complete study in black-and-white. There are no middle tones. The shirt is overexposed, the shadow area is underexposed. The light was very dim and the exposure, hand-held, was for 1/8 sec. with the 50mm f/1.4 Nikkor lens of his Nikon S-2 set between f/1.4 and f/2. Peter Sahula's blackbird, *right*, was shot in an opposite extreme of light, at midday. However, his result is the same—a pure study of blacks and whites, no middle tones. Sahula overexposed his Tri-X film by shooting with an opening of f/5.6 at 1/200 sec., using a Nikon with an 85mm f/2 Nikkor lens. He thus blocked the detail in highlights, then gave extra exposure to the bird when printing—calling attention to the essential area of the print, the tiny bird.





ROLLEI Va: 5 CAMERAS IN ONE

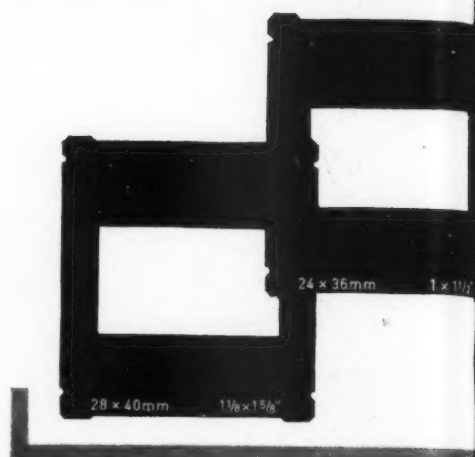
THE NOBLE ROLLEI mounted its white horse and rode away in five different film sizes at the same time. Chivalry is not dead in camera manufacturing. Franke & Heidecke, the German makers of the Rolleiflex and Rolleicord, now offer the Rolleicord Va which produces pictures in five different negative or transparency sizes. By interchanging film plane masks, film counters, and viewing masks you can have: 12 standard $2\frac{1}{4} \times 2\frac{1}{4}$ shots, 16 $2\frac{1}{4} \times 1\frac{5}{8}$ (Vest Pocket size), 16 $1\frac{5}{8} \times 1\frac{5}{8}$ (Superslide size), 24 standard frame $1 \times 1\frac{1}{2}$ (35mm standard frame) or $1\frac{1}{8} \times 1\frac{5}{8}$ (Bantam) pictures.

Aside from moving the focusing knob of the camera from the right side to the left (to accommodate the interchangeable film counter), the Rolleicord Va has few other changes from the now discontinued V. The lens is the standard 75mm f/3.5 Schneider Xenar and the shutter, the Synchro-Compur with LVS coupling. The real novelty concerns the various picture size possibilities.

The Rolleicord Va, when purchased (for \$124.55), has a standard 12-exposure, $2\frac{1}{4} \times 2\frac{1}{4}$ counter system. Two accessory kits in leather cases are available at \$7.50 each. The 16-exposure kit provides two ground glass masks to show either the Superslide or Vest Pocket framing areas, two sportsfinder masks which fit into the open Rollei sports hood, and a single spring-loaded film plane mask which is specially notched to show the proper film areas of both size pictures. By removing a small screw and opening the camera back, the 12-exposure counter can be removed and the 16-exposure counter put in place. The ground glass mask slips into the focusing hood and is held firmly with spring clips. The sportsfinders have push-on clips to hold them. The film plane mask locks neatly into the film plane.

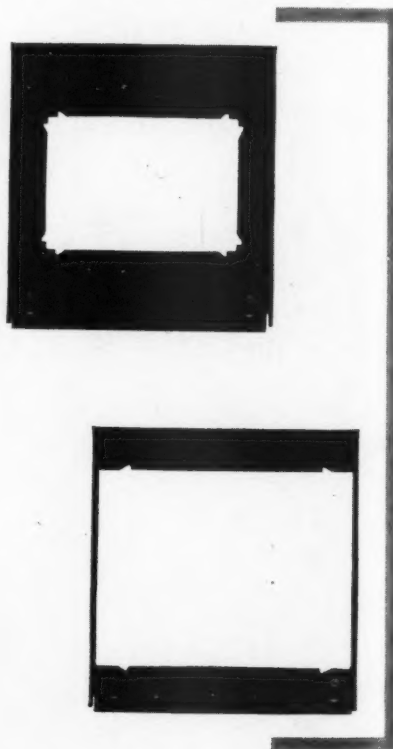
The second kit contains a 24-exposure counter and all the masks for the Bantam and 35mm format pictures. These fit on the camera in the same manner as the Vest Pocket and Superslide masks and counters.

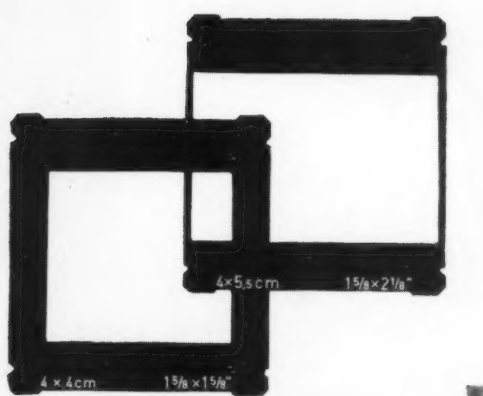
We tested each kit and mask. Mechanically, they work to perfection. The counters and automatic film stop in the camera provided even spacing between pictures. The counters and masks took only a minute or so to change between film rolls (you can't *(Continued on page 114)*)



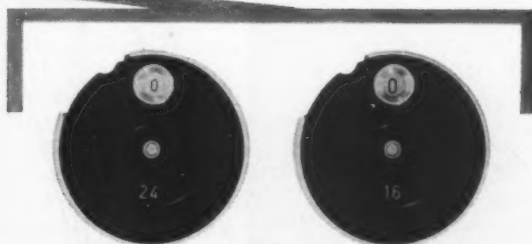
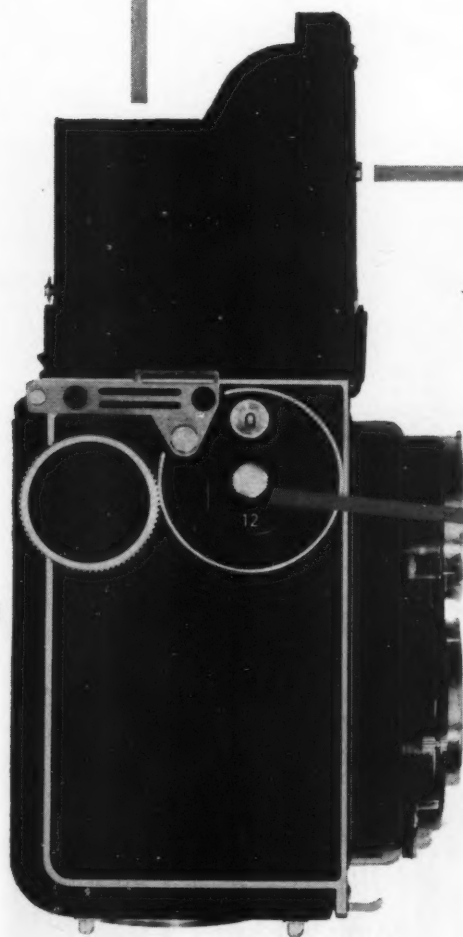
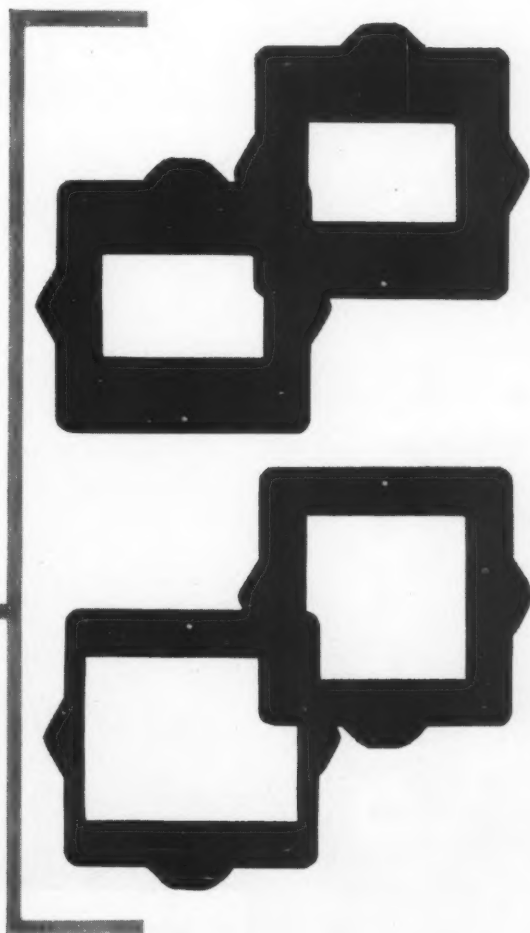
GROUND GLASS MASKS slip inside hood and are held in place on ground glass by spring clips. Bantam and 35mm masks come in one kit; Vest Pocket and Superslide in other.

FILM MASKS slip into film plane of Rolleicord Va. Bantam mask has notches to show framing for smaller 35mm area. Vest Pocket mask has notches to show proper Superslide area.





SPORTSFINDER MASKS, one for each picture area, push onto small protruding buttons on the face of the open sportsfinder incorporated in the front of the Rolleicord Va hood.



EXPOSURE COUNTERS make 12, 16 or 24 pictures on single roll of 120 film. Camera comes with 12-exposure counter. Others can be inserted in matter of seconds when Rolleicord is not loaded.

DISCOVERY *no. 26*



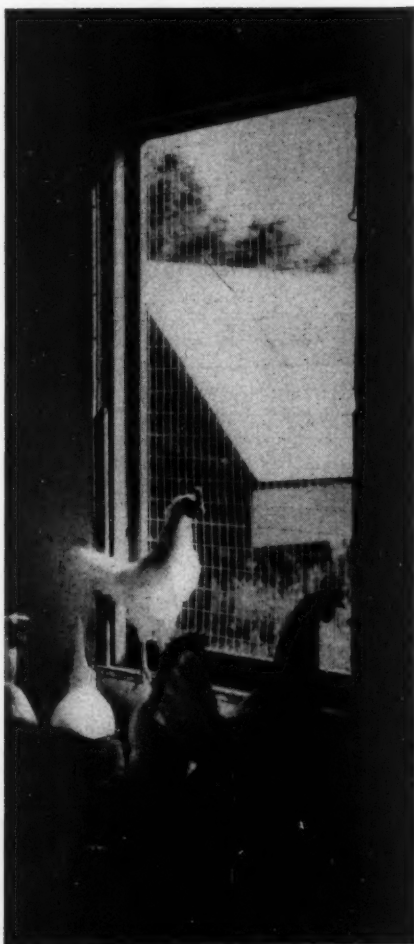


HAL SIEGEL

Silhouette lends mystery to photograph of boy swinging in tree, *above*, by leaving details of expression, clothing, texture of bark to viewer's imagination. Exposure was for sky only, print was made on a hard paper to eliminate the middle tones. The same technique serves to emphasize delicacy of grasses outlined against the sky, *opp. below*. *Opp. above* Siegel effectively isolated a single spire of grass by moving in close and using wide aperture.

A photographer's choice of subject—and his attitude toward it—can be the distinguishing characteristic of his work. Hal Siegel's photographs on these pages show his particular sensitivity to nature, to things growing toward the sky. And they also show that in his eyes the importance of these things is not related to their size or physical impressiveness. He puts this point across by violating one of the most respected rules in the snapshotter's code: the notion that photographs must have scale, or, in other words, must include some object of a known magnitude to which the viewer can refer to estimate the dimensions of any unknown. You, the viewer, have no idea of the true height of the single grass-like stalk *opposite*. It might be several inches or several feet tall. The group of rushes below it are isolated against the sky and they too lack scale. In effect, by rendering these grasses as large as the tree *above*, Hal Siegel presents them to us as its equal in value as well as in size.—P. C.

MONTHLY CONTEST



Light, its quality and direction, often determines the mood of a picture. Although the illumination is completely different in each of these photographs, all illustrate the importance of having the lighting reinforce rather than contrast with the total pictorial and emotional effect desired. "Lovers in the Fog" at right shows this clearly. Its message is soft and tender, the sunlight is soft and diffused. Harsh, directional light would be discordant here, would change the meaning of the photograph.

Anyone may enter any number of black-and-white prints in MODERN's "Monthly Contest." Pictures must be 4 x 5 or larger in size, and your name, address, and all technical data must appear on the back of each print. No entry blanks are required. *Please enclose a stamped (first-class postage), self-addressed envelope* if you want us to return pictures we're unable to use. All entries are considered for use elsewhere in the magazine. Send them to the Columns Editor, MODERN PHOTOGRAPHY, 33 West 60 St., New York 23, N. Y.

THIRD PRIZE \$10. Side and back light combined provide variation on similarly posed chickens. The foreground bird, rendered as a semi-silhouette, contrasts with the white hen in the background. Howard Israel of New York, N. Y. shot with Rolleiflex, Super-XX film, and exposed at 1/50 sec. and f/11.

SECOND PRIZE \$15. For natural photographs of children indoors, avoid complicated lighting setups. Shoot by available light. May Mirin of New York, N. Y. exposed Super-XX in Rolleiflex at 1/25 sec., f/5.6 for this unusual close-up of child and pet. The negative was intensified.

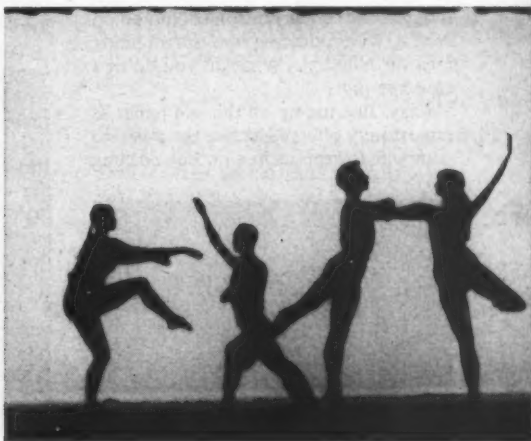
**MODERN
PHOTOGRAPHY'S
MONTHLY CONTEST
FIRST PRIZE \$25
SECOND PRIZE \$15
THIRD PRIZES \$10**





\$25 FIRST PRIZE. Delicate lighting emphasizes delicate mood in photograph of couple embracing in the forest. Thomas Barnickel, Goslar, West Germany, Kodak Retinette.

THIRD PRIZE \$10. By eliminating details and reducing values to black and white, a silhouette lets viewer concentrate on form alone. Here, Yuro Psheradsky of Rio de Janeiro captured an active moment of the dance. Rollei, Tri-X shot at $\frac{1}{2}$ sec., f/3.5.



THIRD PRIZE \$10. When shooting outdoors, forget the sun-at-your-back formula and try side-light. The deep shadows and brilliant contrast which result will add drama to almost any situation. Street laborers were photographed unawares by Johann Krop of Amsterdam, Netherlands, Ikoflex camera.



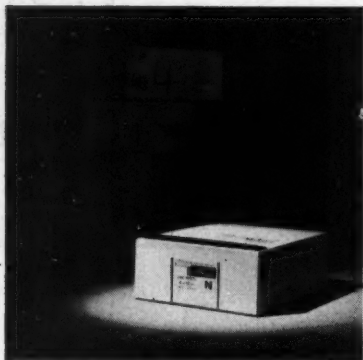
7 superb papers

New multiple-contrast papers mean extra convenience, economy, print quality. Choice of high-speed and medium-speed types. New flexibility in dodging to save those "problem" negatives. Also, a timely word about a reliable old developer and the new films... pleasure in your pocket... clean lenses... close-up views... and more rest at night

Everything in one box

You reach for a box of No. 2 paper. The test print is flat. You open up No. 3. Still flat, better try No. 4. That's that. Now for this brutally contrasty negative. Where's the box of No. 1? Oh, oh—it's empty, and now the stores are closed. Well, we can try No. 2, maybe dilute the developer—in any event, the store will be open Monday. Now, here's a real toughie, the center portion should go on No. 4 with dodging, the surrounding area on No. 2... What do you do in a case like that?

Easy. Just use up all this old paper as opportunity offers, and give the boxes to your wife to keep recipes in. Buy one box



of Kodak Polycontrast Paper in the size and surface you prefer, and a kit of Kodak Polycontrast Filters.

Or, if you like a really high-speed enlarging paper, buy a box of Kodak Polycontrast Rapid. Same filters.

Kodak Polycontrast is a variable-contrast paper of superior tonal quality, with a warmth similar to that of Kodak Medalist Paper. It also is similar in speed to Medalist—can be used either for rapid contact printing, or enlarging.

Kodak Polycontrast Rapid is a high-speed variable-contrast paper, similar in its cool black tones and printing speed to Kodabromide Paper. It too is a top-quality paper; the variable-contrast feature does not involve any reduction of quality.

These two papers work with seven filters, numbered 1, 1½, 2, 2½, 3, 3½, 4. Instead of reaching for a different box of paper, you simply slip the right filter

under the enlarger lens. In effect, here are seven grades of paper—the basic 1, 2, 3, 4, with "half grades" sandwiched in between.

But this is only part of it.

By dodging—using one filter as you print one area, a different filter as you print the rest—you can have two or more grades in the same print. If a face is overexposed and flat, it can be printed for contrast—while the background gets lower-contrast printing!

Top-quality variable-contrast papers in two speeds have been needed by amateur photographers for a long time, for three basic reasons:

1. An active amateur ranges over a wide variety of subject matter and lighting conditions; he naturally has more "problem" negatives than the professional who shoots under controlled studio conditions.

2. Stocking several printing grades of a favorite paper ties up more of an amateur photographer's money, or forces him to buy 25- and 50-sheet quantities instead of 250- and 500-sheet boxes. There's also the problem of aging, and of shelf space in the small home darkroom.

3. Some enlargers are slower than others, so some users need a rapid paper while others prefer a medium-speed paper.

Kodak Polycontrast and Polycontrast Rapid Papers solve these problems, and this is why Kodak is particularly happy to introduce these two top-quality variable-contrast papers.

Let your Kodak dealer show you some sample prints; note the smoothness of scale, rich tonal quality, and lack of mottling. Then try one or both of these papers, and you'll discover a new freedom in darkroom work. Kodak Polycontrast comes in all standard sizes, single and double weight, glossy F and lustre N surfaces. Kodak Polycontrast Rapid Paper comes in F and N single weight, G and Y double weight, in all standard sizes. Prices are the same as for Medalist and Kodabromide Papers. And the filter kit, complete with holder to attach under the enlarger lens, is \$13.75.

More rest

You've just finished a long, late session of print making—and you still have a big

stack of prints to dry. Now's the time to haul out your Kodak Photo Blotter Roll and put your prints lovingly on its pure, lint-free surface. Then roll it up snugly, tuck it away, and head for bed. Next morning the whole batch of prints is dry. \$2.88 is a small price to pay for so much extra sleep.

All this for \$8.50



Well, not exactly. It's the Brownie Starflash Camera that costs \$8.50. But it will do some things you can't do with cameras that cost ten or twenty times as much.

The film format is 1½-square. So, the Starflash makes Kodak Ektachrome transparencies exactly the right size for 1½x1½ slides. The Starflash also makes good Kodacolor negatives for color prints. And black-and-white negatives for snapshot prints. And sharp enough for enlargements, too. Outdoors and indoors also. No extra flash unit to buy, because the flash unit (for M-2 bulbs) is built in. And it's so simple a six-year-old child can operate it.

Look at a Starflash Camera next time you buy some film. It's a wonderful gift for a boy or girl—just the right size for small hands—just right for a wife who wants a personal camera without technical complexities. And at \$8.50 with flash, a bargain. Every family should have one or two of these.

Release

How's your cable release? If it's getting old, frayed, and worn out, you need a new one. For \$1.25 you can get a modern, stainless-steel Kodak Metal Cable Release with a universal tip that fits most cable-release sockets.

in just 1 box!

Pocket pleasure

Say you've just picked up some Kodachrome transparencies at your Kodak dealer's and you can't wait to see how they came out. Or, you meet a friend in the street and are itching to show him some of the first Ektachrome transparencies you processed yourself. Or, you're home and want to show a guest just one



slide without setting up your projector. At such moments you just slip a Kodaslide Pocket Viewer out of your pocket and you're all set. Lens gives four-times magnification of 2x2 slides. Viewer folds compactly. Lists at \$1.95. The \$2.95 Kodak Illuminator, Model 1, fits on the viewer for artificial illumination.

Keeps and keeps

Chances are your film processing goes in skips—three rolls tonight, no more until next Tuesday. What you need is a film developer that *keeps*.

Long life is one of the many happy traits you get in Kodak D-76 Developer. (Among other traits are beautiful tone scale, no blocking of highlights, excellent fineness of grain, and more effective film speed than any other fine-grain developer.)

In full, stoppered bottles, unused D-76 will keep for months without appreciable deterioration. It's so rich in sulfite that it practically refuses to oxidize. You discard it when it has accumulated too much bromide, dissolved out of the film. (Some users even save the aged D-76 and use an ounce or two to "temper" each new batch, cutting the film speed a trifle but getting slightly finer grain.)

D-76 is an ideal developer for Kodak Tri-X, Kodak Royal Pan, Kodak Panatomic-X, Kodak Plus-X, and Kodak

Verichrome Pan Films. Your dealer has D-76 packaged to make 1 qt., ½ gal., 1 gal., or 10 gallons of working solution. Cost is a modest 36¢, 51¢, 78¢, or \$4.20.

Patients and petals

Doctors and other research people often need to make close-up photographs in color.

Their needs prompted our medical research staff to create a close-up camera system, with a bracket to fix the flashholder in the best position for 45° illumination, a masking arrangement to regulate light intensity for exposure as close as 8 inches, and a field frame to define the subject areas:



As things turned out, a lot of people besides doctors liked this useful rig. It's perfect for photographing flowers, fossils, making studies of insects, and practically any other small subject.

You can satisfy your yen for experimenting with close-up photography by asking your dealer to show you the Kodak Close-Up Kit. It includes Kodak Portra Lens 5+, adapter ring, field frame and bracket, and Kodak Close-Up Flashguards A and B (for Kodachrome and Ektachrome). Price, \$19.50, list. Works with a Kodak Pony 135 or Pony 828, Kodak Bantam RF, and many other popular miniature cameras.

Protector

The best way to protect your finest 2x2 slides is with glass. The easiest way to do it is with a Kodak Slide Kit. Contains everything you need to mount 50 slides, glass, masks, stickers, and tape. \$3.95.

Dim view



You can't see through a curtain of dust and fingerprints. Neither can your camera lens. Give your camera and your pictures a break by keeping your lens clean. Kodak Lens Cleaning Paper costs only \$1.50 for a dozen 25-sheet booklets. Kodak Lens Cleaner is 40¢ for a 1-oz. bottle.

Washability

Want to make a print so you can wash it with soap and water? Dip it in a tray of Kodak Print Lacquer. Just the ticket for prints that get a lot of handling. 8-oz. can, 78¢.

Mirror, no scratches

Don't jump to conclusions when you look at the back cover of this magazine. Those aren't scratches on the reflector of the handsome new Kodalite Super-M 40



Flashholder. *They're reflections of the wire in the flash bulb.* They were even sharper in the original photograph, but we had the engraver tone them down.

We mention this to point out again that the Kodak Lumaclad flash reflectors are mirrors, with mirror reflectivity. It's this that gives Kodak reflectors their extra margin of efficiency, more light from every bulb. When you use a Kodak flash unit (such as a Super-M 40 or the Kodak Rotary Flashholder), you get a bonus with every shot.

Prices are list, include Federal Tax where applicable, and are subject to change without notice.

Kodak

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

STILL PICTURES MOVE

**A Feature Film About Photography is
Characterized by Planned Editing**

THE NAKED EYE is a feature length film about the fun and art of photography—and one most people who *knew better* didn't think could be made. The idea of a film whose stars were largely still photographs seemed farfetched and totally unrealistic in terms of financial return. Audiences at movie houses showing *The Naked Eye* have proven that those who said it couldn't be done were wrong. Among the awards won by the film for artistic merit are: special honors at the Edinburgh and Venice Film Festivals in 1956; the Robert J. Flaherty Award for the best documentary in 1956, and an Academy Award nomination.

The Naked Eye is a reality because of the faith of Louis Clyde Stoumen, and the small group of people who share the work at Camera Eye Pictures, Inc.

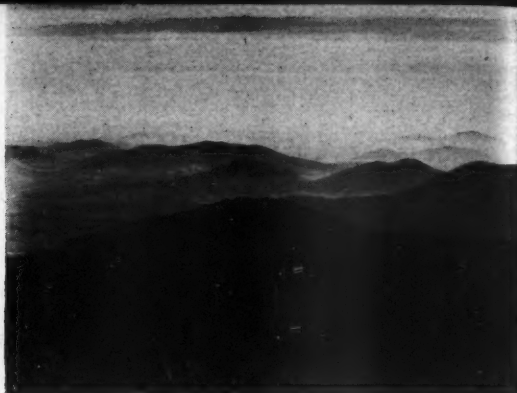
Aside from raising the \$100,000 needed to shoot *The Naked Eye*, Stoumen had to combine live action footage with the hundreds of still pictures in the movie.

It was his idea to state what photography meant to all the many people who own cameras—vacation snapshooters, advanced amateurs, photojournalists, news photographers, and the few who have elevated photography to the level of art. The film tells of the everyday use of the camera, some of the history of photography, and finally culminates in a retrospective study of Edward Weston and his work.

Stoumen's approach to shooting the film can serve as a guide to anyone making a movie. Stoumen—tall, thin, intense—put the idea on paper long before shooting began. By the time actual work started he knew almost precisely what he wanted the film to say. The first task was to gain the cooperation of Edward Weston. It took Stoumen three months to convince Weston, a sick man, that the effort involved was worth it.

Stoumen then made hundreds of still photographs with a Rolleiflex of Weston's finest (Continued on page 108)

Captions are part of *The Naked Eye* sound track



◁ A
Edw
again
trave

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◁ After the war was done, Edward Weston took up again his photographic travels.



◁ And Charis to come home to, and be with.

◁ He was at the peak of his creative power now, and his name and photographs were known through the world. Unwilling to compromise his personal vision—with retouching or journalism or advertising agencies—he never achieved even modest wealth.



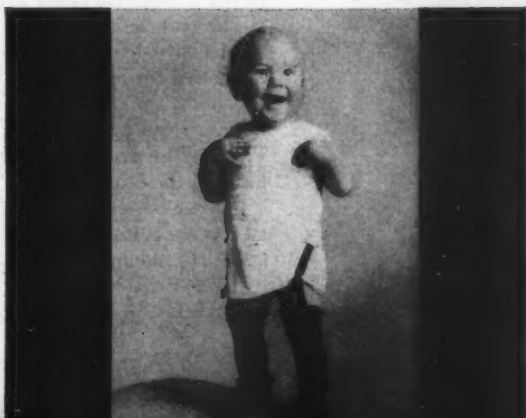
◁ And Charis to travel with, work with.

◁ But it was the work, the creative seeing, that was good and rewarding.



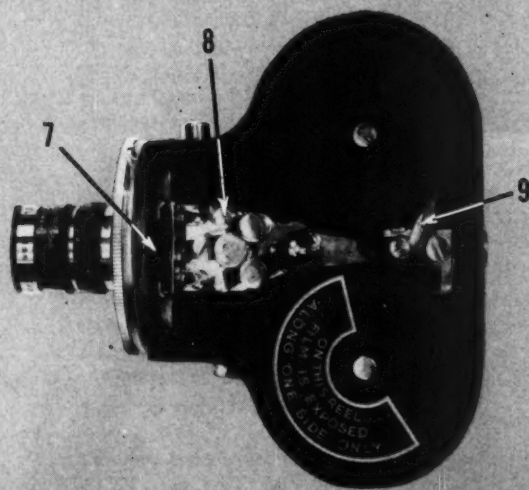
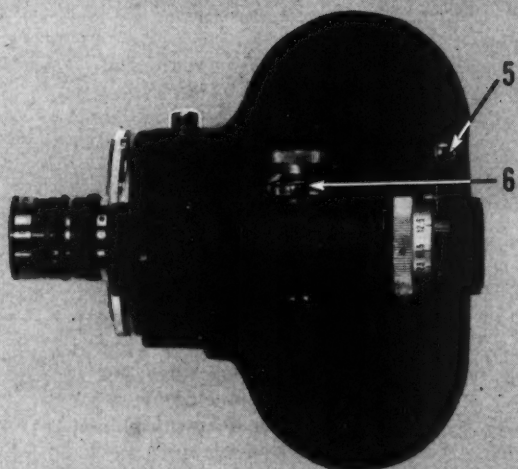
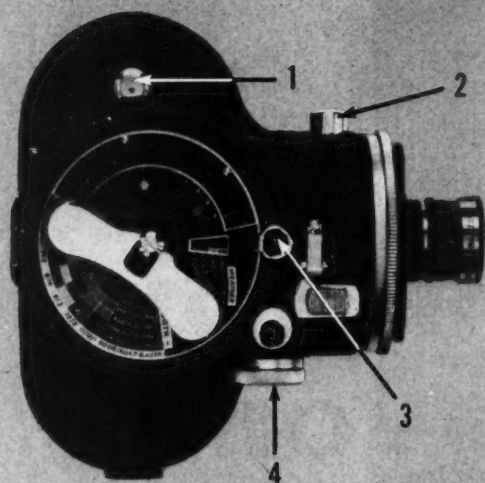
◁ And then one day—there was no Charis. Edward Weston had been 52 years old when they married, and she 19. After eleven good years together, the marriage ended.

◁ And when work was done, there was always the simple cabin in the pines to come home to.



◁ Edward Weston was alone now, an old man, thinking back to the days of his youth. Thinking back to the babyhood of his four boys.

THE EMEL-FRENCH LOOK IN 8MM



THE FRENCH-MADE Emel C. 93, an 8mm camera that looks, feels, and takes movies like a 16mm, at first glance resembles a scaled-down version of a famous American machine. But it's far more than that. It has a complicated history. It's been on the European market for a long time and first appeared in American camera shops several years ago—then disappeared. Now, it is being reintroduced.

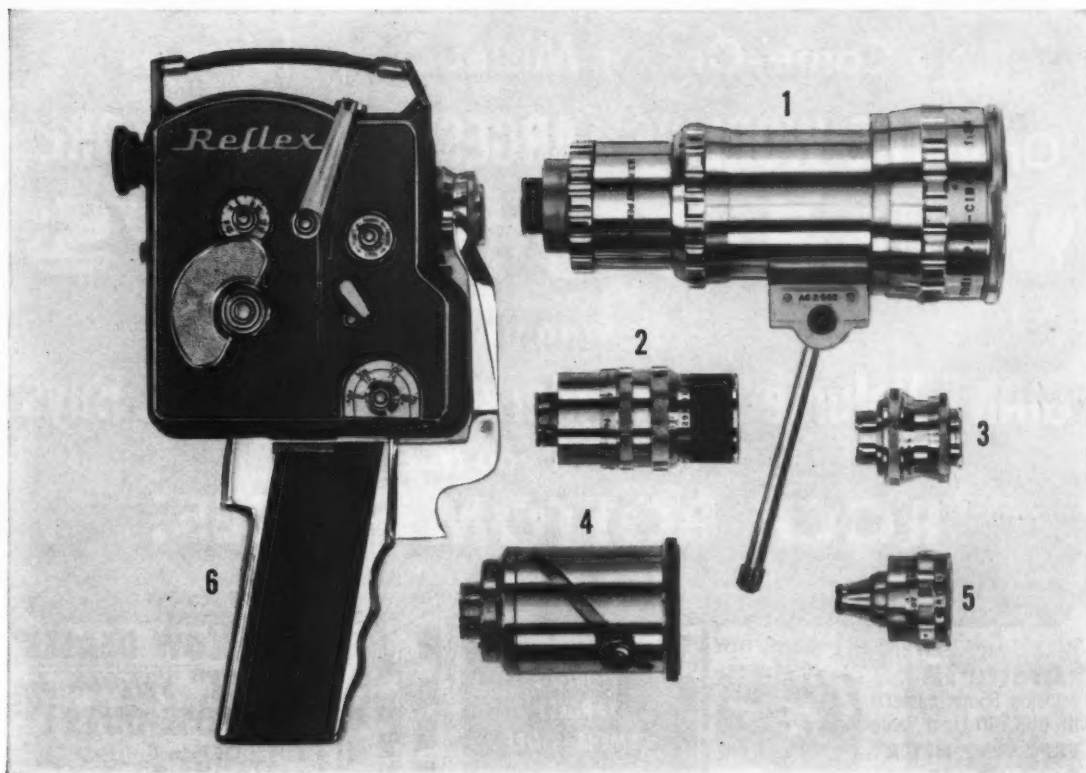
The camera is no lightweight when compared to American counterparts, tipping the scales at something less than 3½ lbs. The weight is so well distributed over the small, compact body that you hardly notice it. More important, the Emel has several features that just about put it in a class by itself.

The outstanding features of the camera are shown in the illustration at left. The manufacturer has sacrificed the convenience of drop-in spool loading for the accuracy gained with a sprocket wheel system (8). In drop-in loading, all motor power is consumed by the take-up reel and pull-down claw, with the film traveling around two posts. In the Emel, a sprocket wheel engages the film, helps move it through the gate, and then feeds it to the take-up spool. Frame positioning is more certain, and the result is steadier screen images.

A criticism of spool cameras employing sprocket wheel film transport is that they are difficult to load. We had no trouble loading the Emel. Pulling back on a knobbed post withdraws the film gate and opens the sprocket wheel so that film can be easily threaded.

We also liked the mechanical footages counter. We believe it to be a highly accurate type. A rocker arm rests against the feed spool and a dial at the rear of the camera indicates remaining footage. Internally geared counters, we find, are often inaccurate. The door latch (5) works easily, but when the camera is closed it locks the cover firmly in place.

The true zoom finder of the Emel removes one of the inconveniences of three-lens turret cameras. It is calibrated for lenses from 6.5mm wide-angle to 50mm telephoto. Thus, any D-mounted lens between these two extremes can be used in conjunction with the finder. The need for accessory finders is completely eliminated between these focal lengths. We really gave the finder a thorough testing. We found the parallax correcting system accurate from 10 in. to infinity, via a control knob (6) mounted on the (Continued on page 90)



The Camex Reflex 8mm double-8 movie camera is the first 8mm camera to offer through-the-lens focusing and viewing. In addition, the variety of lenses and

the adaptability of the camera to many movie making situations make it a milestone in small camera design. See text for information on the camera and accessories.

NOW: A COMPLETE 8MM REFLEX SYSTEM

THE CAMEX Reflex—the first 8mm movie camera with through-the-lens focusing and viewing—is one of the most complete movie making systems in 8mm photography. The accessories for the French-made Camex make the camera a truly flexible movie making instrument.

Through-the-lens viewing and focusing with the Camex eliminates parallax error—seeing one thing through the viewfinder while the lens sees the same object from a slightly different angle. Equally important, there is less possibility that pictures will be out of focus. You look directly through the lens while focusing, adjusting the distance control until the image is sharp. Making a rough estimate of distance can be disastrous with telephoto lenses, or even a 13mm lens at wide apertures.

Just how has through-the-lens focusing and viewing

been incorporated into the Camex? While some 16mm cameras have through-the-lens viewing, it has been considered much too costly and complicated for double-8 spool-loaded cameras.

The Camex method takes advantage of two things—movie cameras make many exposures in the space of one second, and the eye can retain an image for some time after the subject has been removed.

A tiny prism is mounted behind the lens on the front of the Camex shutter. When the shutter is closed (as the film is advanced to the next frame) the image from the lens reaches the prism only, and is then directed to a second prism. The second prism transmits the image to lenses in the viewfinder. The viewfinder lenses carry the image to your eye. When the shutter opens to expose the film, the prism is drawn down and out of the way. Thus, the image goes to (Continued on page 91)

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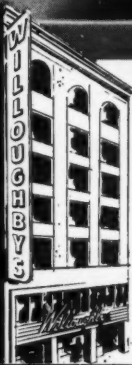
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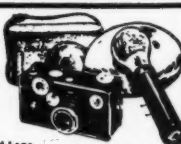
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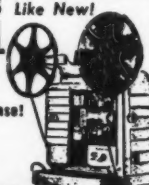
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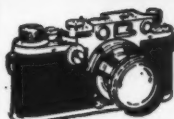
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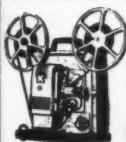
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CAMEX REFLEX

(Continued from page 87)

the film and not the viewfinder. This results in a fleeting viewfinder blackout. The ability of the eye to retain an image, after the subject has been removed, makes this momentary blackout almost unnoticeable except for a slight flickering in the viewfinder.

The Camex viewfinder eyepiece is adjustable by rotating the eyepiece until two crosshairs in the finder are sharp. Because the viewfinder image has a 1:1 ratio, you see the same size image in the viewfinder as you would see with your unaided eye.

The backwind crank of the Camex is built into the camera—unlike other cameras that require accessory cranks. The frame counter, located at the rear under the viewfinder, is geared directly to the footage counter. It cannot be adjusted with film in the camera. When not in use, the crank fits snugly against the camera body.

The design of the film compartment is simple. Drop-in loading and a completely removable film gate make film handling and camera cleaning a simple and easy matter.

Frames per second speeds on the camera include 8, 16, 24, and 32, plus single frame. In addition, a cable release socket is fitted inside the regular shutter button.

What's more, the Camex has a cable release operated time exposure lever—a device that can prove invaluable for low light filming of inanimate subjects and animation.

The Camex has a most interesting line of accessories backing it up. Some are illustrated at the top of page 87. A Berthiot Pan-Cinor f/2.4 zoom lens (1) has a range of 17.5mm to 70mm. The Berthiot Tele-Cinor 75mm f/3.5 lens (2), the Berthiot 35mm f/3.5 telephoto (3), and the Berthiot 6.25mm f/1.9 wide-angle attachment (5) are some of the other lenses available. All lenses for the Camex are bayonet-mounted. The adjustable extension tube (4) and the pistol grip (6) are two of the most interesting accessories. The camera is operated by a trigger release when the grip is on the camera.

Just what can you do with a Camex? The through-the-lens focusing and viewing and the available accessories easily make this one of the most flexible cameras on the 8mm market today. Our first shooting tests involved normal situations. For the most part, we shot people. One of the real joys of the Camex is the constant assurance that you are in focus and free from parallax error even when shooting extreme close-ups.

We placed the pistol grip on the camera and found that steady pictures resulted even when shooting with a

(Continued on page 92)



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ments, **Shutter:** Seikosha-
MX. B, 1-1/500 sec., **Built
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flash and speedlight, Pic-
ture size:** 12 Exposures
2-1/4" x 2-1/4" (6x6cm)

\$119⁵⁰ (PLUS CASE)

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35mm telephoto lens. The zoom lens had to be tripod mounted, of course. But here at last was an ideal 8mm zoom lens shooting setup—through-the-lens focusing and a zoom that offered a wide range of focal lengths.

We got our biggest movie thrill from the adjustable extension tube combined with a 75mm lens. We shot about 25 ft. of double-8 film of bugs, small plant life, and other minute objects and turned up some startling footage.

The Camex can also be mounted directly on a microscope and offers an economical method for shooting this kind of film.

We tried shooting a title on black background and then rewinding the film. We then made a second exposure for a near-perfect title over live action. The Camex also has a clear plastic, semi-circular disc that mounts on the front of the camera. The disc is scored with f-numbers corresponding to a normal lens, and lens openings can be adjusted from the rear of the camera with a lever attached to the diaphragm. The arrangement is excellent for making fades and dissolves while shooting.

The Camex, with Berthiot Cinor 12.5mm f/2.5 lens, is priced at \$229. Equipped with a Berthiot Cinor 12.5mm f/1.9 lens, price is \$269.—DAVID S. GREEN

Contests

The Canon Camera Co. and RCA Victor have announced their co-sponsorship of an album cover photo contest for color transparencies only. They are offering \$3000 worth of Canon equipment and RCA merchandise as prizes, and the first prize winning photograph will be used on a forthcoming RCA Victor album to be called "HiFi in Focus." The contest closes midnight, July 31. RCA Victor dealers and Canon Camera retailers have entry blanks which list rules and prizes.

August 31, 1957 is the closing date for this year's Boys' Life Photo Contest. Sponsored by *Boys' Life*, the magazine published by the Boy Scouts of America, it is open to anyone under the age of 19, except professional photographers. All photographs entered must be taken between Sept. 1, 1956 and Aug. 31, 1957. Prizes consist of photographic equipment, with bonuses for prize-winning pictures which depict scouting activities. Further information and complete rules can be obtained by writing to Boys' Life Photo Contest, New Brunswick, N. J.

PRICE CORRECTION

MODERN reported in "Now! 3 Variable Contrast Papers," page 78, June, that a complete set of filters for use with Varigam paper was priced at \$11. Not so. DuPont advises that price of its 10-C filter set should have been listed as \$10.



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• Penta Prism w/Split Image R.F.
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OUR PRICE \$249.49
SAVE \$238.21

Immediate Delivery!! New 1957 CONTAFLEX III

w/f2.8 Tessar, fully autom. inter-changeable lenses; Split Image Rangefinder, L.V.S., MX shutter; built-in self-timer; Built-in autom. diaphragm control f. all lenses.

ONLY \$64.49 plus your Contaflex I

New 1957 CONTAFLEX IV w/f2.8 Tessar, built-in light meter, L.V.S., plus your Contaflex II **\$64.49**

SCOOP! ISCO WESTANAR

Preset TELEPOTO LENSES, color-corrected, for Exakta, Praktika, Pentacore, Ritacore, Praktina:

	List	OUR NET
F3.5/135mm WESTANAR	\$79.50	\$44.50
F4.5/135mm WESTANAR	69.50	39.50
F4.5/180mm WESTANAR	89.50	49.50

For Praktika FX & Supreme Hexacon add \$5.00

EYE-LEVEL PRISM FINDER
for Praktika, Praktiflex FX, and Rival Reflex

Permits reflex viewing at eye level. Brilliant ground glass view of image, upright, color-corrected, free from parallax error. List \$19.95.

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Complete with Push Button control for AC battery, built-in charger, variable voltage control from 110V-250V, half light control for close-ups, interchangeable wide & narrow beam reflector, bracket and cord.

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Latest Model SPECIAL ONLY \$69.49

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Folding Extension Bellows for Exakta, Exa, Praktika, Pentacore. Folds to 2". Genuine Leather Bellows. Reg. 19.95.

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DIRECT IMPORT
Sensational Savings on Brand-New Famous Make Lenses

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38mm/f3.5 Preset Ultra W.A.	\$120.00	\$69.49
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35mm/f3.5 W.A.	79.50	49.49
f3.5/135mm 5-elm. Telephoto	89.95	27.99

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NEW! 35mm/f3.5 AUTOM. WIDE ANGLE OUR PRICE **\$59.49**
Famous Make, for Exakta only. Reg. \$99.50 ONLY

LENSES

for Exakta, Contax D, NEW Praktika FX, Praktiflex, Consol, Pentacore, Hexacon

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f3.5, 28mm Angenieux	\$120.00	\$31.99
f2.5, 35mm Angenieux	99.50	89.49
f1.9, 90mm Angenieux	149.50	104.99
f2.5, 90mm Angenieux	94.50	82.99
f2.5, 135mm Angenieux	179.50	125.99
f3.5, 135mm Angenieux	89.50	82.99
f4.5, 180mm Angenieux	99.00	85.99
ZEISS		
f2.8, 35mm Flektaron Fully Auto.	149.95	104.99
f2.8, 50mm Biotar Fully auto.	165.00	109.49
f2.8, 50mm Tessar, Fully auto.	100.00	89.49
f1.5, 75mm Biotar pre-set	215.00	169.49
f4.0, 135mm Triotar pre-set	85.00	82.49
f2.8, 180mm Sonnar pre-set	395.00	209.49
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f3.5, 40mm Microkilar E.	89.95	82.99
f3.5, 40mm Microkilar D.	114.95	80.49
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f5.6, 180mm Tele-Kilar	184.50	129.49
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f3.5, 40mm Cassaron	54.50	39.19
f1.9, 55mm Quinon, auto.	169.50	109.49
f2.8, 85mm Culinar	95.00	49.49
f2.8, 135mm Quinar, p.s.	149.50	104.99
f2.8, 135mm Auto. Quinar	169.50	139.50
f4.5, 200mm Quinar, p.s.	149.50	104.99
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f1.9, 50mm Xenon, Fully Automatic.	169.50	108.99
f3.5, 135mm Tele-Xenar, Fully Auto.	214.50	169.49
f5.5, 200mm Tele-Xenar, pre-set	124.50	87.49

ACCESSORIES

For Exakta, Praktika, Pentacore, Praktina

	List	Our Price
Novoflex Ext. Bellows, single carriage	\$4.50	\$2.49
Novoflex Double Ext. Bellows	59.50	42.49
Novoflex Extendable Bellows, lens hood	14.50	10.49
Novoflex Slide Copy Device	22.50	15.49
Leather Case for Bellows	10.00	6.99
EXAKTA ONLY:		
Ihagee Type Ext. Tube Set	24.00	8.99
Ihagee Type 2 in 1 Adapter	10.00	5.99
Microscope Adapter with Tube	24.00	9.99
Ihagee Waist Level Finder	20.00	13.99
Ihagee Penta Prism Range Finder	85.00	37.99
Ihagee Eveready Case	12.00	8.99
Ihagee Deluxe Eveready Case	15.00	10.99
Ihagee Body Caps	1.50	.89
Ihagee Eye Piece for Penta Prism	6.00	4.99
Ihagee Range Finder Glass for F.P.	35.00	6.99
PENTACORE ONLY:		
Ext. Tubes	12.95	4.99
Folding Bellows	19.95	10.99
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Genuine Pentacore Distance Carriage	34.50	19.99
Focusing Eye Telescope (12 times enlargement of image section)	34.50	14.99
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Sports Finder	19.95	11.99
Case for Pentacore	15.00	9.99
Deluxe B.C. Flashgun	15.00	9.99
PRAKTIKA FX ONLY:		
Rapid-Sequence Spring Motor	69.50	52.19
Microscopic eyepiece	20.00	22.49
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Extension tube set, 2 adapters	29.50	24.99
Microscope Adapter Set	29.50	14.99
Special ext. tube set for lens in reverse pos.	12.00	7.99
Waist-level reflex viewfinder	20.00	13.99
Ground glass focusing screen	15.00	9.99
Leather case for Waist-lever or P.F. viewfinder	3.00	2.29
Deluxe leather Eveready case	13.00	11.29
Eyepiece-rubber, for Penta-prism finder	6.00	4.49

Everything listed used, unless otherwise specified. • Include postage on all prepaid orders. Excess credited or refunded. • On C.O.D. 10% deposit.

CLOSEUPS ARE SIMPLE

and inexpensive, when you buy your closeup accessories from Spiratone, the only firm specialized in low-cost closeup photography equipment.

CONTINUOUS FOCUSING AND 135MM TELEPHOTO OUTFIT

From 18" to infinity, with your Exakta, Praktika, Praktiflex, Pentax, Contax S, D, DA.

From 12" to infinity, with your Leica[®] Canon.

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COMPLETE



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COMPLETE

Outfit includes genuine Folding Bellowscope, 135mm f4.5 coated lens with clickstops, Proxiscopes S— the most versatile equipment you can get for your camera. Sh. Cost \$1.00

Outfit includes famous Accura Reflex housing with waist and eyepiece finders, genuine Folding Bellowscope, 135mm f4.5 coated lens with clickstops— a complete reflex focusing and composing, close-up to infinity, telephoto outfit for less than the cost of a good lens alone! Sh. Cost \$1.00 not M3

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The sensational new 'view-camera' Bellowsmat, with rising front and back, swinging front, rotating back \$29.95 or, in place of Folding Bellowscope, add \$10.00 to outfit prices.

135MM LENS CONVERTER, makes 135mm into 185mm lens, for either of above outfits... only **\$3.95**

AUTOMATICALLY COUPLED DOUBLED CABLE-RELEASE

\$2.95 a must for use with automatic lenses when extension tubes or Bellowscope are used, reg. \$7.50—our price \$4.95, or, if bought together with our bellows or tubes.

6-PC. EXTENSION TUBE SET

for Kine Exakta, Exa. This set contains two precision-fitted brass adapters and four tubes, 5mm, 15mm, 30mm and 45mm, providing the greatest possible range of closeup work from a 3.4 reduction to a 2.2 magnification ratio. Shipping Charge \$5c. 6 pc. set but with one FOCUSING TUBE from 45mm to 50mm, alone a \$10 value. Complete set \$11.50.

4-PC. EXTENSION TUBE SET

for Praktika, Praktiflex FX, Contax, S, D, DA, Pentax. This exceptionally well-made set includes in addition to the usual 5mm, 15mm and 30mm tubes a 45mm tube, thus permitting up to 2X magnification. When the complete set is used: a tiny object, 1/4" x 3/4" can be made to fill the entire 35mm negative or transparency! Shipping Charge \$5c. 4 pc. set, but with one FOCUSING TUBE, alone a \$10.00 value, increasing maximum extension to 100mm. **\$9.95**

PROXISCOPES SR.

A deluxe version of the most useful camera accessory for every practical photographer. Permits minute adjustments in a 4 1/2" range on its geared track, with a positive lock at any desired point. Shpg. Chg. \$5c

SAVE UP TO 50% ON Remote Control Unit for Airequipt

Now you can operate your Automatic Slide-changer (Airequipt) at distances up to 15 ft. — a feature you'd have paid \$50.00 more for in other projectors! **\$14.95**

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2 for \$3.10 12 for \$18.95 Sh. Wt. & \$ 6.95 12 magazines and \$3.95 Remote Control Unit brought about \$19.95 Shipping Weight 3 lbs. Argus Model \$5.00 extra

6 AIREQUIPT MAG. in luxurious metal case \$12.47 holds 121, alone a \$7.95 val. Sh. Wt. & lbs.

SLIDE TRAYS for TDC, VIEWSLIP

Changeomatic, Projectomatic, Powermatic Extra strong plastic trays, hold 30 cardboard and glass slides, intermixed, with index. Shpg. Wt. & \$ 3.72, \$2.50 lb

12 Trays in metal deluxe case, a \$13 value — \$7.95 Shpg. Wt. & lbs. (on request), with each 12 trays: sturdy Carry Case.

SLIDE TRAYS for REVERSE

Sturdy trays, hold 30 cardboard and glass slides, intermixed, with index. **\$8.95**

12 in carry case, \$13.49 Shpg. Wt. & lbs.

REVERSE 000 SPECIAL: Remote Control 18 ft. Release plus 12 slide trays in Carry Case \$12.40; in deluxe storage case \$16.80 Deluxe Storage Case for Reverse Trays, leatherette-covered, Reg. \$8.50 **\$5.95**

GOOSENECK LIGHT ATTACHMENT \$5.95

With C clamps, fits copy stand or enlarger post, \$1.00 add. Sh. Wt. & lbs.

FREE

With orders over \$3.00, or send 25c for CLOSE-UP DICTIONARY— contains all needed tables, too.

EXTREME CLOSEUP LENSES

can be used with any camera—with the greatest ease and with no extra accessories. You can get as close as 8" with a Plus 4, 7" with a Plus 5, 5 1/2" with a Plus 6, 3 1/2" with a Plus 10. You can use two extreme closeup lenses, with a double retaining ring, for even more extreme closeups. With a Plus 5 lens, you can fill the complete 35mm frame when reproducing a postcard: a Plus 10 lens is just right for insects, stamps and coins. Extreme Closeup Lenses make macrophotography possible with a tiny investment. All ext. Plus 10, mounted in metal rings. Ser. V Ser. VI Ser. VII Plus 41.75-2.00-2.25 Plus 51.95-2.30-3.75 Plus 62.25-2.75-4.25 Plus 102.65-3.25-5.25 Dbl. Ret. Ring \$5.00-5.50

FOLDING BELLSCOPE

Available for: Leica, Canon, Kine Exakta, Exa, Praktika, Praktiflex FX, Contax S, D, DA, Pentax. **\$14.95**

NEW 1987 DOUBLE-TRACK FOLDING BELLSCOPE

extra sturdy, Reg. \$29.95, a Spiratone first at... **\$18.95**

PARALLAX CORRECTING CLOSE-UP SETS \$2.95

Perfect portraits and close-ups every time—sets fit cameras without any adapters, are guaranteed to equal \$20.00 sets in performance. #1 set focuses from 38" to 20", #2 set from 20" to 13". Low \$2.95 price includes 2 close-up lenses, prism. Leather case, single 90c, double 90c. Shipping Charge 10c

REAR PROJECTION SCREEN \$5.95

Every still and movie fan wants this screen: For duplicating color slides (with cropping). For duplicating color and movie projection, editing, for sales demonstrations. 5 x 12" screen is set in section vertically or horizontally—uses finest satin ground-glass in wood frame. Shpg. Wt. & lbs. **\$5.95**

SEKONIC EXPOSURE METERS

SAVE 50% SALE! NOW YOU CAN BUY THESE FINE PHOTOELECTRIC EXPOSURE METERS AT TREMENDOUS SAVINGS.

SEKONIC Leader

has ASA speeds 6 to 800, for openings f1 to f32, settings for stills and movies, also light value shutters, 16 page instr. booklet. Reg. \$4.85. **\$4.00**

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has ASA speeds 10 to 800, for openings f1 to f32, fits into regular 35mm camera. For reflected and incident light. Reg. \$9.95. **\$5.00**

Nothing like it for less than double!

20 FT. REMOTE SHUTTER RELEASE

Gently acting through airpressure. Vinyl hose, chrome cylinder, valve and hose connector fit virtually any camera. **\$3.98**

65mm WIDEANGLE for 2 1/4 x 3 1/4 \$18.79

In famous 3-eyesh shutter, 8 speeds—1 sec. to 1/2000th. Another Leimay-made wide-angle lens, 65mm f6.8, covers about 85 degrees on the 2 1/4 x 3 1/4 negative. Shutter has delayed action, cable release socket, \$2.00 value. Lenseyebor for Graphic (state model) \$2.00 extra. Shipping Charge \$5c \$18.79 full synch shutter \$4.00 extra.

DELUXE COPYING STAND

Designed by us for use in conjunction with closeup lenses, extension tubes, bellows attachments, to complete with a moderate investment, your closeup and copying equipment. Strong enough for a 4x5 1/2" wet-plate camera in storage (two-piece post) and equally well suited for copying, medical, scientific work and movie titling. Camera bracket permits centering of camera over subject. 15x18" baseboard is very practical for large originals, 1 1/2" diameter hole is 38" high. Shipping Weight 15 lbs. **\$12.95**

PRO COPY OUTFIT Stand, light, att. w. reflectors, Proxiscopes Sr., all as illus. \$24.99

CLOSEUP (Portrait) LENSES

bring into every photographer's reach subjects which would be too small if photographed at the regular 3 ft. closest camera setting. Head and shoulder portraits, children's pictures, copy work—a whole new field of picture taking. All Closeup Lenses are mounted in metal rings, have diopter power engraved on rings.

Costed Deluxe

Ser. IV1.54-1.15 Ser. V1.94-1.39 Ser. VI2.44-1.59 Ser. VII3.34-2.98

Plus 1 focuses from 38" to 28" 2 from 28" to 13", Plus 3 from 13" to 10"—for versatility, you will want set of all three Closeup Lenses. Shpg. Charge 1-4-10c.

TESTED 35mm RELIABLE

ASA 4000? Try the new 'miracle' ULTRASPEED film! 35mm DUPONT S-X PAN 26 exp. 70c

Nominally rated at ASA 300, good results are obtained at ASA 1,000 and 2,000. Popular Photography's editors report in the August issue of available light shots at ASA 4,000! S-X Pan has unusually fine grain and extreme exposure latitude—truly a film of the future! 20 exp. rel. 70c-3 for \$2.00 11.00-3 for \$2.75 27 1/2 ft. bulk 100 ft. bulk 22.22 \$8.50

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All four regular speeds, Panatomic X black-and-white film, Super XX and Tri-X, may be assorted 20 exp. 36 Exp. 40: 6 for \$2 4 for \$2 60: 8 for \$2 4 for \$2 Ship. Chgs. 1 or 2 \$c; 3 to 6 \$0c; 7 to 12 \$5c.

PANATOMIC X; SUPER XX 27 1/2 \$109 36 \$177 100 \$277 FT. Tri-X 27 1/2 \$139 36 \$229 100 \$398 FT.

New Emulsions: PLUS X (ASA 80); TRI X 27 1/2 \$139 36 \$229 100 \$398 FT. Shipping Charge 10c, 30c, 50c

COMBINATION SPECIAL

Daylight loader with 5 cartridges and 100 ft. of Kodak new Plus X or Tri-X, 150 ft. of Super XX or Panatomic X. Shipping Weight 4 lbs. **\$7.99**

NEW COLORFILM

INCLUDING PROCESSING FOR ASA 400

Asco's new superspeed color film, with Spiratone's exclusive super-speed processing produces excellent transparencies at speeds as fast as the fastest B&W film! 120, incl. ASA 400 Proc. \$3.45 \$2.85 3 FOR \$9.95 3 FOR \$7.95

35mm Anscochrome, incl. ASA 32 32 exp. 20 exp. 3 for \$4.50, 6 for \$7.50. 35mm Anscochrome, incl. ASA 128 32 exp. 20 exp. 3 for \$4.50, 6 for \$7.50.

Highspeed Processing, 20 exp. Anscochrome ASA 32 for ASA 54, 128 \$1.25; ASA 100 for ASA 200, 300, 400 \$1.25. Min. \$5c extra.

35mm DAYLIGHT LOADER

INCLUDING 5 CARTRIDGES \$4.95 IF PURCHASED TOGETHER WITH MINIMUM OF \$7.95 WORTH OF BULKFILM.

It's so simple to take advantage of the exceedingly low cost of 35mm bulkfilm and to load any desired length into a standard Eastman cartridge. First few reloads already make loader pay for itself. Loader alone has 5 cartridges, \$5.95. Sh. Wt. & lbs. **\$4.95**

DELUXE LOADER, with automatic counter, accepts also Leica, Contax cartridges — \$10.95 or add \$3.00 to Loader, extra.

Greater Savings than ever on 35MM ADX FILM

Your choice of KB14, KB17, KB21 Shipping Charge 10c 20 exposure loaded 50c; 3 or more may be assorted 45c each. 36 exposure loaded 75c; 3 or more may be assorted 70c each. 36 ft. \$3.48, 100 ft. \$8.50—Shpg. Chgs. \$5c per 50 ft. **\$7.99**

SALE IN FINEST QUALITY PROJECTION BULBS

300 Watt 184c...reg. each \$2.50 2 for \$3.25 500 Watt T10...reg. each \$4.15 2 for \$4.15 750 Watt T12...reg. each \$4.50 2 for \$4.50 1,000 Watt T12...reg. each \$6.05 2 for \$6.05 Shipping Weight 8 lbs.

SPIRATONE VALUES FOR YOUR ARGUS C3

135MM F:4.5 \$29.95 SOLIGOR TELEPHOTO Reg. \$49.95

Coated, color corrected, couples to rangefinder, depth-of-field scale; with viewfinder mask. Quick-change Coupling Ring, reg. \$2.95—only 90c when bought with lens. Shpg. Chgs. 75c

FILTERS AND CLOSEUP LENSES

ALL colors are available in Series V, in fit Series V camera in adapter for Argus C3 — adapter costs \$1.40, Series V filters: each \$1.30 (specify color) Polarizing \$1.84 Diffuser \$1.94

EA \$1.49 3 in elegant storage case \$4.25 Screw-in hood \$1.40 Shipping Charge 10c

ACCESSORY CLIP \$1.00

easily installed on all older model Argus C3 cameras

POCKET FAN-FLASH

for C3 Model \$4.95 \$3.99

COILED 5 FT. FLASHCORD

For C3 for off-the-camera and bounce flash, fits through case. **\$1.96**

DELAYED ACTION TIMER

screws into Shpg. Wt. & lbs. \$1.98

Model with slow speeds times exposures to \$9.99 16seconds \$4.99



More **POWERFUL** than ever and at the **LOWEST PRICES** in photographic history!

NEW!

IMPROVED

1957 MODEL

AUXILIARY

Spiratone



For virtually all 35mm cameras with f:2.7, 2.8, 3.2, 3.5 and slower lenses, and for Polaroid cameras.

\$9.95
EACH

EXCLUSIVE FEATURES:

Hard S-coating—superb color correction—same exposure and lens opening as usual—no installation: lenses screw into Series V adapters (fitterholders)—interchangeability of adapters for use of one lens on several cameras—availability of many accessories at low cost. Spiratone Aux. Model V telephoto lenses are **MORE POWERFUL**, give almost double the magnification of other auxiliary lenses priced under \$30.00.

A Spiratone WIDEANGLE

adds coverage in cramped places, gets that extra area into the picture; wonderful for wide-screen landscape scenes; increases depth-of-field, for foreground to infinity sharpness, makes accurate focusing unnecessary!

A Spiratone TELEPHOTO

brings distant objects closer, helps fill entire negative or slide with important subject matter, crops out unwanted background, improves perspective in portraits.

Name your camera when ordering—allow 10c for shipping one lens, 50c for a set.

"The ABC of Spiratone Aux. Telephoto and Wideangle Lenses", a dictionary on aux. lens terms and performance—free with order, or send \$5—10c credited towards your next order.



SENSATIONAL SAVINGS ON TWO-POCKET PIGSKIN GADGET BAGS
The new Spiratone Two-Pocket Genuine Top-grain Pigskin bags are really what you wanted: they have handy wrap-around zippers, adjustable straps with shoulder pads, zippered filter pocket inside cover, chrome hardware, tripod holders on the bottom and two outside pockets for easy separation of accessories. And the prices are lower than those of plastic bags!
"Standard", 10 x 8 x 4" — \$8.99
"Medium", 11 x 8 x 5 1/2" — 8.99
Shipping Weight 3 lbs.

COILED FLASH CORD \$1.98

• Now available for most shutters. S.A. Chg. 10c
• Coiled cord extends to 5 ft., yet coils up without effort to only 7".

So handy when you want to hold flash away from camera, place electronic flash closer to subject than camera! Available with standard polarized household type plug for Hailand, P.R., El, Graftex, etc., and prong-type for Kalarit to fit Compur, Prontor S, ASA (Kodak), Solenoid, Argus C3, C4, C44, Realist, Praktiflex, Exakta, most other synchro. terminals.

NEW COILED CORDS: Rollei Lock, Nikon S-2, \$2.25
Canon, Leica 3F, M3, Signet 40

NEW CATALOG "C7": Order yours today. Only 10c per copy—10c back on first purchase! Contains a wealth of interesting accessories at unbelievably low prices!

MONEY SAVING COMBINATION OFFERS

for EDIXA, SIGNET, CONTESSA, BOLSEY, MEMAR, REGENT, GRAPHIC 35, PONY, ARGUS C4, C44

Model V telephoto or wideangle lens	\$ 9.95
Leather Case	.89
Adapter	1.45
Filter Retaining Ring	.95
Two Coated Filters	4.99
Total Value at our Low Prices	\$18.12
YOUR COST FOR COMBINATION DEAL 'CO-1A'	\$14.95

Set of Model V telephoto and wideangle lenses	\$19.99
Double Leather Case	1.59
Adapters	2.90
Filter Retaining Ring	.95
Three Coated Filters	7.32
Total Value at our Low Prices	\$32.66
YOUR COST FOR COMBINATION DEAL 'CO-2A'	\$27.95

FREE WITH LENSES: Screw on metal humpcap for Contaflex, Contessa, worth \$1.00

ONLY SPIRATONE
AUXILIARY TELEPHOTO
AND WIDEANGLE LENSES
CARRY A

Lifetime Guarantee

Spiratone has pioneered auxiliary lenses for over a decade, has equipped hundreds of thousands of satisfied photographers with telephoto and wideangle lenses.

UNIVERSAL AND CLOSEUP (+1, +2, +3) FINDER

The most versatile finder ever made, matched to your normal 50mm or 44mm lens, telephoto and wideangle Aux. Lenses. Has parallax correction to 10' for use with +1, +2, +3 closeup Lenses, and from 3 feet to infinity. **\$9.95**

*\$5.00 more for Universal and Closeup finder in place of Universal finder.

Spiratone TELEPHOTO and WIDEANGLE lenses

MODEL V-C3 for ARGUS C-3
Set of Telephoto and Wideangle Lenses, complete with proper fittings, double leather case, retaining ring, coated conversion filter, universal finder, a \$37.66 value, COMBI-DEAL C3-2A **\$27.44**
Accessory Clip, for older model Argus C3, \$1.80

TIFFEN DIAPHRAGM CONTROL \$1.50
makes diaphragm settings with aux. lenses, extensometers, etc. easier. color. cost. for C3

MODEL "B" for TWINLENS REFLEX CAMERAS and RETINA II, III (a, b, c), AIRES III
EA. **\$16.95** SET FOR **\$29.95**
with universal closeup finder for Retina, \$39.00
Complete with deluxe leather case, filterholder, interchangeable adapter—coated, color-corrected—no effect on exposure or lens opening.

Lenses are available for Rollei-flex (acc. 24), Rollicord and Minolta Autocord Bayonet—Ciroflex and Graflex 35—Ricoflex—Yashicaflex.

SAVE 50% ON COATED SCREW-IN FILTERS

85C—YELLOW—SKYLIGHT 1A

To reduce our overstock on these popular colors and sizes, we are offering this unique saving for a short period—offer may be withdrawn without notice.

For Signet, Barlan RF	\$1.69 ea.	all three for \$4.49
For Contaflex, Contessa		
For all Retina models		
For Argus C4, Realist 35		
For Leica Summilux		
For Summicron, Leica M3 lenses		
For 58mm F2 Biotar (non-presset)	\$2.19 ea.	all three for \$5.99
50mm F2.8 Tessar pre-set (on Exakta, Praktika, etc.)		
For Rollei-flex, Rollicord, Autocord, Yashica bayonet.		

NEW, LARGER SPIRATONE STORE

IN NEW YORK OPP. PENN STATION
After 14 years at 49 W. 27th St., our New York City Store is moving! From July 1st, the new store which is about three times the size of the old one, will be at

369 7th AVENUE

between 30th & 31st St., conveniently located opp. Pennsylvania Station. We invite all our friends from in and out of New York to visit us at our new location.

Our main store and mail order dept. continues at 135-06 Northern Blvd., Flushing.

SYNCH YOUR OLD CAMERA

• Fully adjustable mechanical tripper, requires no installation, works through standard cable release socket of most old cameras. Has fitting for standard flash cord.
• Allows adjustment for flash bulbs and zero (X) delay for Strobe.
Tripper with DC Pan Flash, with ejector, tester \$8.99

TIME EXPOSURE & DELAYED ACTION NOW ADDED TO EVERY CAMERA

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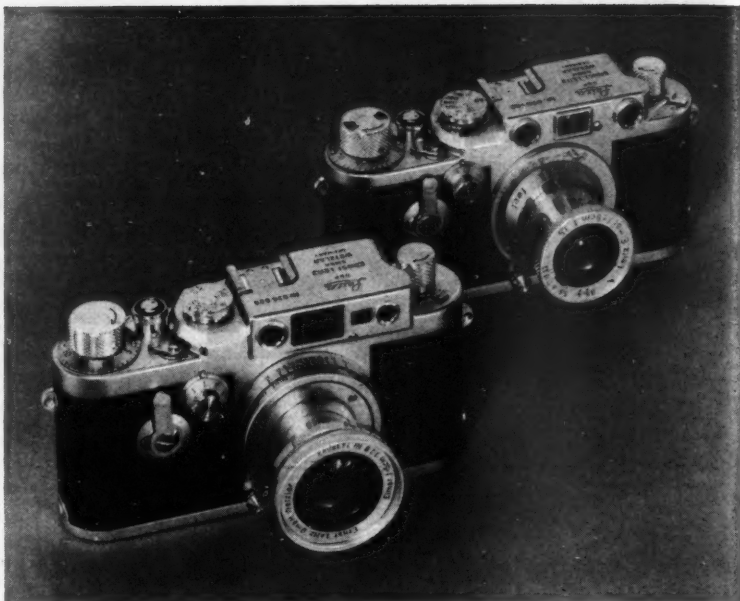
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IIIg, left, is a bit taller than predecessor, IIIIf, right, has improved viewfinder.

LEICA IIIg: THE SHAPE IS FAMILIAR, BUT . . .

A new version of an old favorite has been announced by E. Leitz Inc., manufacturers of the famed Leica camera. The new camera is the Leica IIIg. Priced at \$186, without lens (and \$273 with 50mm Elmar f/2.8 lens), it is basically quite similar to the earlier model IIIIf. There's a new improved viewfinder, an improved synchronization system, and a new 50mm f/2.8 lens.

All the better features of the earlier Leicas are retained in the IIIg, plus one of the best features of the M-3—a large, bright, parallax corrected viewfinder. The IIIg has the lightness and compactness of classic Leicas. You can shoot pictures with it with one hand, and then when you're finished, put it in your pocket.

The new viewfinder (.7X life size) features a bright line frame showing clearly the field of the 50mm lens. The field of view of the 90mm lens is also clearly marked by four small triangles in the center of the 50mm field.

The viewfinder corrects automatically for parallax when using both the 50mm and the 90mm lenses. When using other lenses, an accessory viewfinder is necessary.

The lens flange has a standard Leica thread like all previous Leicas with interchangeable lenses except the M-3. This means that nearly all Leica screw mount lenses and most of the accessories for the famed Leica system of photography can be used on the new model. There are, however, two or three accessories which do not fit the IIIg Leica

because of the redesigned viewfinder. These include the Nooky close focusing device which cannot be used at all with the new viewfinder at the present time, and the Focoslides, which has to be altered slightly, due to the increased physical height of the viewfinder. The new viewfinder, by the way, makes the camera approximately 3/16 in. higher than the IIIIf model, so that it doesn't fit older model carrying cases.

Another advance incorporated in the IIIg is the completely automatic flash synchronization system. Whereas on the Leica IIIIf it was necessary to adjust a synchro dial manually, the flash contact setting on the IIIg is now changed internally and automatically as the shutter speed is varied.

The camera may be set for both zero delay electronic flash units, and five millisecond delay flashbulbs by setting it at either of two zig-zagging arrows—one next to the 1/30th speed setting and the other next to the 1/60th speed setting. At higher shutter speeds, focal plane bulbs should be used.

By using a Leicavit attachment which fits on the bottom of the IIIg without any alteration to the camera, the IIIg user will gain a valuable feature often associated solely with the M-3—a rapid film advance system. The Leicavit Rapid Winder is, of course, also available for Leica IIIIfs and some earlier model Leicas.

Shutter speeds and lens apertures on the IIIg correlate exactly—each setting

(Continued on page 100)

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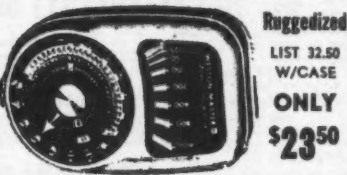
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B&H Rhotomic & Case	149.50	112.00
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Auto Changer	69.75	69.00
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Argus 300 W Blower Cooled	39.50	39.00
Argus 300 W Auto Changer, CC	62.50	56.00
300 W		
Brumberger 500 W 2 1/2 Square	84.45	63.50
Realist 620 Proj. 2 1/2 Square	39.95	39.00
Viewflex Projectomatic, Case	79.50	64.00
Viewflex Powermatic 500 W, Case	119.50	84.00

BRAND NEW EXPOSURE METERS

Model	Reg. Price	Minifilm Price
Griff Automatic	\$29.95	\$26.00
GE-PRI	22.50	19.50
Self-Quarantine, Case	26.00	22.00
Argus C3, Case	18.95	12.75
15mm F2.8 Xenar	22.50	19.50
Verision Master III & Case	22.50	24.00

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LEICA OR CONTAX

Model	Reg. Price	Minifilm Price
Contax IIIA, F2.8 Sonnar	\$119.50	\$90.00
Contax IIIA, F1.5 Sonnar	169.00	139.00
Leica IIIa, F2.8 Summar	127.00	102.00
Leica IIIc, F2.8 Summar	109.00	79.00
Nikon S2, F2.8 Nikkor	109.00	149.00
Nikon S2, F1.4 Nikkor	159.00	199.00
Canon IV-S2 F1.4 Canon	139.00	119.00
Canon V, F1.8 Canon	159.00	155.00

35mm SINGLE LENS REFLEX

Model	Reg. Price	Minifilm Price
Contaflex II, F2.8 Tessor	\$99.00	\$65.00
Contaflex II, Exp. Meter	99.00	79.00
Contaflex III, F2.8 LVS	119.00	99.00
Contaflex IV, Exp. Meter	134.00	109.00
Praktica P111, F2.8 Auto Tessor	79.00	75.00
Praktica P2 Auto Biotar	179.00	159.00
Exakta Vx, F2 Auto Tessor	182.00	160.00

PRESS CAMERAS

Model	Reg. Price	Minifilm Price
25mm Graphic RF, F4.5	\$59.00	\$59.00
45mm Graphic RF, F4.7	79.00	69.00
45mm Linhof Super Tech. RF F4.5 MK	189.00	159.00
25mm Linhof Super Tech. RF		
3 Lenses Comp.	339.00	339.00
45mm Super, F4.7, RF	139.00	139.00

16mm PROJECTORS

Model	Reg. Price	Minifilm Price
Editor	\$69.50	\$69.00
B&H 250C Sound Projector	239.00	179.00
Revere Sound Proj. SP16	165.00	119.00
B&H 202 C Magnetic Sound	369.00	269.00

35mm CAMERAS

Model	Reg. Price	Minifilm Price
Argus C3, F3.5, Case & Flash	\$29.50	\$28.50
Argus C4, F2.8, Case & Flash	54.50	54.50
Reflex 11C, F2.8 Xenar	59.00	49.00
Reflex 11C, F2.8 Xenar	59.00	49.00
Reflex 11C, F2.8 Xenar	59.00	49.00
Kodak Signet F3.5	34.00	28.00

8mm CAMERAS

Model	Reg. Price	Minifilm Price
Revere Mag. F2.5	\$42.00	\$36.00
Revere 40 F2.5	49.00	49.00
Revere 84, Turret, F2.5	49.00	49.00
Wollensak 45, 3 Lenses	56.00	49.00
Wollensak 55, 3 Lenses	101.00	79.00

8mm PROJECTORS

Model	Reg. Price	Minifilm Price
Keystone K75, 500 W.	\$37.50	\$36.00
Keystone 100 W, 500 W.	51.00	49.00
Keystone K100 W, 750 W.	72.50	67.00
Revere 85, 500 W.	41.00	39.00
Revere 100, 750 W.	62.00	63.00

2 1/2 x 2 1/4 REFLEX

Model	Reg. Price	Minifilm Price
Reichert V, F3.5 Xenar	\$53.00	\$49.00
Reichert V, F3.5 Xenar	67.50	67.50
Rollei MX, F3.5 Tessor	105.00	89.00
Rollei LV5, F3.5 Xenar	119.00	119.00
Rollei LV5, F3.5 Tessor	129.00	109.00
Rollei 2.80, LVS	169.00	159.00
Reichert 1/1000, F2.8	199.00	189.00
Minolta Autocord, F3.5 MFT	51.00	49.00

KODACHROME PROCESSING INCLUDED IN PRICE

Model	Reg. Price	Minifilm Price
3 ROLLS \$7.95	\$7.95	\$11.99
10 ROLLS \$24.95	24.95	34.99

KODACHROME PROCESSING NOT INCLUDED IN PRICE

Model	Reg. Price	Minifilm Price
3 ROLLS \$9.95	\$9.95	\$17.99
10 ROLLS \$29.95	29.95	49.99

35mm EXACHROME OR ANSCOCROME

Model	Reg. Price	Minifilm Price
3 ROLLS \$11.95	\$11.95	\$19.99
10 ROLLS \$34.95	34.95	59.99

28 FT. 35mm ANSCOCROME

Model	Reg. Price	Minifilm Price
3 ROLLS \$11.95	\$11.95	\$19.99
10 ROLLS \$34.95	34.95	59.99

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\$47⁵⁰

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RIKEN OPTICAL INDUSTRIES, Ltd.
521 Fifth Avenue, New York 17, N. Y.

LEICA IIIg

(Continued from page 96)

of the shutter gives exactly half or double the exposure of the next.

The IIIg retains all the other features of the IIIf including speeds from 1 second to 1/1000th, focal plane shutter, interchangeable lenses, separate viewfinder and rangefinder windows. Interchangeable lenses couple with the rangefinder; there are click stops on the lenses.

Several accessories for close-up photography are being designed for use with the IIIg, but are not currently on the market.

Lenses for the IIIg may be used on the M-3 Leica also, providing the correct lens adapter is used. Leica M-3 lenses, however, cannot be adapted for use with the IIIg.

The IIIg, like other Leica cameras, is a well designed, beautifully machined precision instrument.—TED RUSSELL

CONTAFLEX IV

(Continued from page 55)

angle or telephoto components slipped on in its place.

These components, called Pro-Tessars, join the basic rear cell in forming two distinct f/4 lenses of 35mm and 85mm focal lengths. Unlike the interchangeable front cells of Retina system, the Pro-Tessars do not have to be separately focused, but are integrally coupled to the Contaflex split-image rangefinder and ground glass screen. The slightly more than 60° angle of view of the 35mm Pro-Tessar (priced at \$89), and the 28° angle of the 85mm lens (\$99), are as immediately apparent in the finder as the 45° coverage of the standard 50mm Tessar (see pictures, page 55). Of course, as the viewing lens is also the taking lens, there is no parallax problem—a factor that also holds true when the four Proxar supplementary lenses are mounted on the standard 50mm f/2.8 lens, making it possible to work as close as 6½ inches from the subject.

To interchange the components, a locking lever is touched and the front cell disengaged with a 30° turn. Then a red dot on the Pro-Tessar is matched with one on the locking lever, and the component inserted in the bayonet mount with another 30° turn, where it clicks firmly into place. The diaphragm apertures apply to all three lens combinations—except, of course, that the two Pro-Tessars do not open wider than f/4. Each Pro-Tessar has its own depth of field scale, which is clearly visible from above with the lens in place.

In testing the lenses it was not surprising to discover that the standard 50mm f/2.8 Tessar is at least as sharp

(Continued on page 104)

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The flash that packs more power.
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FEATHERWEIGHT—Pack weighs 4 lbs.; Flash Unit 9 ounces! **COMPACT**—8½" x 5¼" x 2½"; fits into a gadget bag! **CONTOURED SHAPE**—eliminates "lugging" floppy, cumbersome units! **SUPERCHARGED POWER**—full power gives 80-watt seconds of consistent output. **SUPERHIGH GUIDE NUMBERS**—250 for black & white, 65 for daylight color **SUPERFAST SPEEDS**—1/1000th second at full power, 1/2000th second at half power! **ECONOMICAL OPERATION**—uses standard 20¢ batteries. **DUAL REFLECTOR**—gives 2 separate angles of flash; for standard and telephoto (50°), one for wide angle (90°).

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49.50 + your Contax IIA
108.50 + your Praktiflex FX
88.50 + your Canon IVS2

BRAND NEW LATEST 1957 Canon v

With F1.8 Canon Extreme
High Speed Razor Sharp Lens

58⁵⁰

Plus your
Leica IIIF
with F2
Summicron



\$98.50 + your Canon IVS2
99.50 + your Leica IIIF
69.50 + your Contax IIA
48.50 + your Exakta Vx
98.50 + your Nikon S-2

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\$98.50 + your Summarit f1.5
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127.50 + your Summarit f2

35MM F1.8 CANON LENS
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88.50 + your Elmar 35mm
68.50 + your Canon 35mm
57.50 + your Canon 28mm

BRAND NEW 1957 Canon T8

MOVIE CAMERA F1.8 Canon Lens

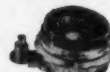
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All lenses traded for
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\$62.50
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BRAND NEW LATEST Retina IIIC

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Viewfinder • Focus 20" to Infinity

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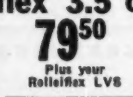


• F2 Hexanon Lens • Rapid Film
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BRAND NEW LATEST 1957 AUTOMATIC Rolleiflex 3.5 G

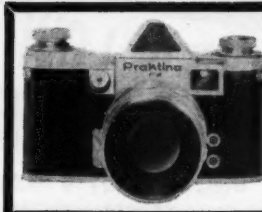
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35mm cameras	REG.	SALE	Kodak Pony	REG.	SALE
Argus C3 f3.5 ctd.	69.95	\$ 52.00	135c f3.5	36.50	24.45
Argus C4 f2.8 ctd.	99.50	74.00	Kodak Signet		
Argus C44 f2.8	117.00	86.50	Camera f3.5 Eltar	73.00	54.00
Graphic 35 f3.5	89.50	68.50	Bellina IIC		
Graphic 35 f2.8	99.50	74.00	Camera f2.8	139.50	89.00
			Signet 40 f3.5	69.00	49.45
			& flash		
			Stereo Graphic	f3.5, case, flash	79.50 59.00

movie cameras	REG.	SALE	B&H 172B	REG.	SALE
B&H 220	39.95	\$ 33.00	Mag. f2.5	134.95	109.30
B&H 252	40.95	38.00	B&H 1347A		
B&H 252B	59.95	44.50	Turret f1.9	160.95	132.50
B&H 134V	99.25	77.50	B&H 172A Mag.	109.95	152.30
B&H 134W	119.95	98.50	16mm		
			B&H 200T f1.9	244.05	193.50
			B&H 200TA f1.9	289.95	226.50
			B&H 200EE f1.9	209.95	229.50
			B&H 70DR f1.9	385.50	306.50

movie projectors	REG.	SALE	16mm	REG.	SALE
B&H 173B	\$299.95	\$209.50	Ampro Stylit		
Diplomat	79.95	61.00	DeLuxe Sound	419.85	304.50
B&H Monterey	159.95	126.50	B&H Statesman	233.95	187.50
B&H Regent	179.95	138.50	B&H Diplomat	299.95	239.00
			B&H 172A C		
			Sound	479.95	386.50
			B&H 302 C Mag.	734.00	591.30
			Sound	459.00	344.50

slide projectors	REG.	SALE	Labelle Professional	REG.	SALE
B&H 303	59.50	\$ 42.50	75, 500W	154.95	117.00
B&H Robotomic	149.50	111.50	Remote		
Grades			TDC Headliner	59.50	43.00
Constellation	89.75	68.00	300, Selector	67.50	50.50
500W, Auto			TDC Duo 500	79.50	59.45
Changer			TDC Duo 500	84.50	62.50
Grades Constellation			TDC Stereo Projector	144.50	107.50
Auto Slide			TDC Stereo Proj.	149.50	111.50
Timer	90.75	74.00	TDC Streamliner	80.50	66.50
Kodak Signet 500	90.75	74.00	300 Selector		
Kodak Signet 500	72.50	54.45			
Labelle Show	59.95	44.45			
man, 500W	90.65	69.00			
Labelle Producer, 500W					

meters	REG.	SALE	Weston Master	REG.	SALE
Argus L3, case	16.95	\$ 12.25	III & case	32.50	24.00
Argus L44, case	17.50	13.00	Sixtomat X3	29.95	19.95
Bewl Automatic	29.95	19.45	Weston Master II	30.00	22.50
G.E. PBI	32.50	25.00	Leica M3	29.95	16.50
G.E. Guardian, case	34.50	25.00	Horvex 2, Latest	23.95	12.50

tape recorders	REG.	SALE	Ampro Model	REG.	SALE
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TDC Stereotone	269.50	194.00	Midgate Mohawk		
Ampro Model 758	249.95	179.50	Pocket Size	249.50	184.50

electronic flash guns	REG.	SALE	Ultralite Reporter	REG.	SALE
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Ultralite Expert	99.95	58.95	Braun Hobby	55.00	37.95
Ultralite Expert	124.95	72.50	Automatic	99.95	67.95
Ultralite Expert	90.65	72.50	FR II, AC & Battery	34.50	34.50
			RI III, with Cal-		
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lenses	REG.	SALE	EXTRA SPECIAL VALUES	REG.	SALE
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			28mm F3.5 Angenieux	\$ 82.50	
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			35mm F2.8 Zeiss	104.00	
			Flektagon		
			40mm F3.5 Macro	62.50	
			Kilar	79.50	
			Kilar "D"	29.50	
			40mm F4.5 Schneider	37.50	
			Isogon	39.50	
			40mm F4.5 Zeiss Tessar	59.50	
			50mm F2.8 Auto	64.50	
			Weston	67.50	
			50mm F2.8 Auto	17.25	
			Weston	11.50	
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			135mm F3.5 Angenieux		
			100mm F4.5 Pre-set Short		
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Latest Exakta VX instead of disc. model, add..... \$29.50

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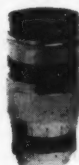
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FOR EXAKTA, EXA, PENTACON,
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- Top quality, high speed lens
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- New chrome and anodized mount



Reg. Spec.

135mm F3.5 Pre-set	\$ 69.95	\$ 34.50
1" F1.1 for 16mm	129.95	89.50
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3" F1.5 for 16mm	99.95	89.50
135mm F4.5 for Argus C-3	49.95	34.50

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Argus C4	39.50
Bolsey "C" Reflex, F3.2 lens	28.50
Canon IVS-2, F1.8 Canon lens	137.50
Canon V, F1.9 Canon lens	197.50
Contaflex II, F2.8 Auto Tessar	89.50
Contax D, F2.8 pre-set Tessar	89.95
Contax III, F2 lens	89.50
Contax IIA body, Synchronized	69.50
Contax IIIA, F2 ctd. Sonnar	169.50
Contessa F2.8 Tessar, MX	89.00
Exakta I, F3.5 lens	49.50
Exakta II, F2.8 lens	64.50
Exakta V, F2 Xenon	99.50
Exakta VX, F2 Biotar	139.50
Kodak "35" RF, F3.5	19.50
Leica IIIIf, F2 Nikkor	169.50
Leica M3, F2 Summitar	239.50
Minox III, F3.5 lens	67.50
Nikon S1, F1.4 Nikkor, MX synch.	149.50
Nikon S2, F1.4 Nikkor	199.50
Prominent F1.5 Nokton, latest	109.50
Retina IIA, F2 Xenon	64.50
Rolleicord IV, F3.5 Xenar	62.50
Rolleicord V	77.50
Rolleiflex MX, F3.5 Tessar	89.50
Yashicamat, F3.5 lens	49.95
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40mm Macro Kilar "E" lens	62.50
40mm Macro Kilar "D" lens	79.50
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Everything used unless otherwise specified

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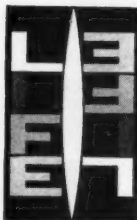
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CONTAFLEX IV

(Continued from page 100)

wide open as the other two combinations are when stopped down. The Tessar is an excellent lens, of course, its four-element design being something of an optical classic. To say that the Pro-Tessar combinations, adding 5 elements to the 3 of the rear cell, even approach the basic Tessar in quality—even if only at their smaller apertures—may therefore be something of a compliment.

But it is important to remember that comparisons between lenses of different types and speeds are difficult, and likely to be of relatively little value. The 35mm Pro-Tessar, for example, is sharper wide open than is the 85mm. But it is usually foolish to judge a telephoto lens against anything but another telephoto lens of similar speed and focal length. The crucial factor, always, ought to be the requirements or preferences of the photographer. In the case of the new Contaflex the three lenses made possible by the convertible component design have to be looked at together, according to the needs of the photographer, in normal, wide-angle, and telephoto work. And taken as a whole, the Contaflex Tessar and Pro-Tessar lens system may be said to be distinctly better than adequate—although the individual combinations may not be as good as the best objectives available for cameras permitting entire lenses to be interchanged.

Focusing operations are the same for the three lenses, the whole lens and shutter assembly being in a helical mount that moves forward or backward as the index fingers of both hands press upon knurled knobs. This seems sturdier and more accurate than the method on the Contaflex I, which is focused by turning the scalloped ring of the front lens. But it requires both hands, instead of one.

The Contaflex, like all single-lens reflexes, does not permit continuous sighting of the subject before, during, and after exposure. When the shutter button is pressed the mirror reflecting the image upon the viewfinder field snaps upward, and the photographer is temporarily "blind." To wind the camera for the next exposure the winding knob must be grasped firmly and vigorously turned.

The Contaflex is a hard camera to wind, even among single-lens reflexes, which commonly have this problem. Turning the film wind knob advances the film, tenses the shutter, sets the automatic diaphragm, drops the mirror into place, and moves a metal capping plate to cover the film plane while the shutter is open for focusing. Some kind of lever winding device might be helpful. According to Zeiss, the noise of operation has been reduced since the Contaflex

(Continued on page 118)

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WHAT A PRO USES

(Continued from page 52)

perspective. This often results in strongly enhanced picture interest. The short focal length of these wide-angles also gives him a tremendous depth of field.

The two 35mm wide-angles are mainly for news work. Morse feels that the 35mm wide-angle is the best type of lens in the world for this kind of photography. In his opinion, the 35mm lens sees pretty much what the eye sees. He sees the 35mm focal length as the most practical, in comparison to the generally accepted normal 50mm lens. He finds that the 35mm renders an image not much smaller, for all practical purposes, than the 50mm, and at the same time gives much greater depth of field. And with the 35mm lens one doesn't worry about the possibility of distortion if the camera is tilted slightly, as with the more extreme wide-angle lenses. Morse utilizes his Sonnar 50mm f/1.5 lens where he needs the last drop of speed he can get.

His approach to long telephoto lenses (he owns Kilar 150mm, 300mm, and 400mm lenses), left center, illustration, page 52, is somewhat different than is usually encountered.

"It's seldom that I use long telephotos for their degree of magnification. I use them to make an editorial point, compress a scene, or to bring distant objects closer to each other."

A recent Morse picture in *Life* magazine of a fireworks display brought the New York skyline right on top of the bursting lights. The right shooting position and the 400mm lens did the trick.

His Sonnar 85mm f/2 and Sonnar 135mm f/4 (middle right, photo page 52) give him magnified images when he needs them.

Lighting Units: Morse always carries three Alligator clamps and reflector floods in the trunk of his car, even though he is a strong advocate of available light. He shoots by available light only when it's good.

"An amateur can miff a shot and forget it," Morse points out, "but a professional can't very well tell his editor to run a blank page because the light wasn't right."

Morse also packs four Strobflash IV electronic flash units in his car and a Mighty Light in his gadget bag.

For situations requiring unusual amounts of light, church interiors for example, a special *Life* radio-controlled, 800-watt-second electronic flash unit is available. It operates completely without wire connection to the camera. After the lights are arranged, Morse sends a radio signal from a small transmitter he carries. A radio receiver on the flash unit picks up the signal, closes the circuit, and fires the flash. The freedom

from wires makes the special electronic flash invaluable.

Miscellaneous Equipment: The pistol grip, middle of photograph, page 52, was purchased in Ohio for 50¢, Morse recalls, and is rated as one of his most useful pieces of equipment.

"I mount the Contax D on the grip when shooting with long lenses and just walk around with it," Morse noted.

The tripods on either side of the photo are primarily for long telephoto lenses.

He carries an uncountable number of spare flashcords, extensions, and extra batteries. Here again, Morse says, "A professional must produce—or else—and there's no room in his life for dead batteries, too few extensions or missing flashcords."

Morse prefers Anscochrome for his 35mm color work. He likes the way it can be pushed above its normal exposure index of 32 and feels the grain structure is fine for magazine reproduction. He likes the color quality of Anscochrome, particularly the pastel shades.

Morse has shot only a few rolls of the new Super Anscochrome with an exposure index of 100. Thus, he hasn't come to any conclusions about the film.

—TED RUSSELL

AMATEUR HAS LESS

(Continued from page 53)

A Biotar 58mm f/2 lens on his Praktina takes care of many of Bernstein's extreme close-up shots, portraits for example. The lens focuses down to 18 inches and permits him really to get near his subject. He finds that the Biotar gives him a difference in apparent perspective, and likes to use it where he wants to compress the depth of a scene slightly as compared to a 50mm lens.

He uses a Triotar 135mm f/4 where he needs large images and can't move in close enough—at the beach, in crowds.

The Hexacon, his spare camera, is equipped with a Tessar 50mm f/2.8 lens.

Lighting Equipment: He owns a Mighty Light electronic flash he likes to use for bounce flash when making indoor portraits. He owns also a couple of photofloods for copying and similar work.

Miscellaneous Equipment: Aside from an assortment of filters—polarizing, medium yellow and orange, that are employed mainly for landscape and beach shots—Bernstein keeps accessory equipment down to a minimum. His tripod is chiefly a copying aid.

Film: Bernstein recently turned to Ilford FP3 and Kodak Tri-X. Where he needs speed for color work, he employs Anscochrome, but likes to use Kodachrome when conditions or subject permit.—THE END

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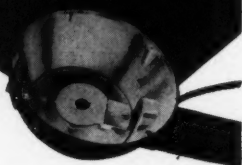
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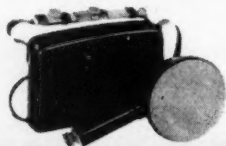


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STILL PICTURES

(Continued from page 84)

photographs. The stills served as a story board and were invaluable in the final planning of sequences.

Planning and editing in one form or another typifies the production of *The Naked Eye*. In some instances, the script was nothing more than a few notes scratched on the back of an envelope, as in footage of Weegee, the news photographer, on Times Square. Editing concepts were constantly becoming apparent during the shooting and before the film reached the cutting room.

While the director must have a complete visualization of what the film is going to look like, his ideas in concrete terms change as the shooting progresses, according to Stoumen. Often, the relationship of the image movements within a scene to images in another scene only becomes clear while the shooting is going on.

"This sizing up of the relationship of things in a film is similar to a magazine photographer's photographing a story in terms of visual layout, or a writer creating a work of fiction," Stoumen feels.

Stoumen probably used more lap dissolves, fades, irises, montages, and other optical devices in *The Naked Eye* than anyone since D. W. Griffith created his films. All of them were planned beforehand and made in the camera itself.

The optical effects used in *The Naked Eye* create a sense of movement in ordinarily static still photographs. Camera movement, by no means a new device, also plays a part.

But camera movement alone could not solve the problem of what to do with a vertical print—the problem was compounded by the wide screen format of the film.

Vertical photos, horizontal movie

It took persuasion to convince Edward Weston that some of his pictures had to be cropped. One method Stoumen employed is illustrated by the photograph at the bottom of page 85. Black borders were placed around the sides of the print to add horizontal area. The shot was made and then the camera dollied in on photographs like this one to create a new horizontal image.

The camera movement technique for filming still pictures is widely used in movies on the lives of painters and their work. But what to do with a multitude of photographs, some of them taken in the same place? Here, Stoumen resorted to lap dissolves, fading one image into the other.

The final cutting of the film, despite all the planning that went into shooting, wasn't easy.

"When do you know that you're getting close to what you want in the final film?" we asked Stoumen.

He sat quietly for a minute before answering. It wasn't an easy question because the answer almost had to be a summation of his approach to movie making.

"You start getting close when you begin to throw away footage that it hurts you to discard. You must be able to look at film that took long hours, hard work, and a lot of planning to get and admit to yourself that it doesn't fit.

"Sure, we had film that we thought magnificent and that we had to discard. The first cut ran 120 minutes and looked and sounded like a scholarly discourse on the history of photography.

"It meant that the work of men like Edward Steichen, Henri Cartier-Bresson, Man Ray, and Richard Avedon had to be cut from the film, something we tried desperately not to do. The film now has a running time of about 71 minutes.

"Some footage, a sequence of Weegee in Hollywood, for example, had to be dropped because it overbalanced the Weegee portion of the film against the Weston section. We think the cuts we made show the fun and art of photography—the conception with which we started and attempted to adhere to throughout the planning, shooting, and editing.

"Even the arrangement of the sequences of the film had to be changed to some extent. We made one cut that began with the work of Weston. The film lacked continuity and the work of Weston appeared to mean little."

Working in a pyramid

The final cut took the form of a pyramid, according to Stoumen. The base is photography and its meaning to the general camera-owning public. The second step is the sequence on the history of photography. Photo-journalism and the work of Alfred Eisenstaedt and Margaret Bourke-White represent the third step. Next, comes the work and city surroundings of Weegee. Finally, at the top, we have Edward Weston, his life and work.

The pyramid approach was used to prepare the audience for the personal treatment of Weston's life.

Stoumen is adamant on one point. The director must never rely on his cinematographer or his editor for the shooting or cutting of the film. He must know how a shot is to be made and must hold only himself responsible for the final form of the film.

Before creation, you need money

The creative problems alone involved in making *The Naked Eye* were tremendous—but at the same time Stoumen and the members of Camera Eye Pictures, Inc. fought a battle for financial survival. At first Stoumen attempted to

(Continued on page 110)

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STILL PICTURES

(Continued from page 108)

get financing through normal Hollywood channels—studios, banks, etc.—but no one believed in the idea of the film. Finally, with \$300 advanced by Arch Oboler on the basis of the original story, Camera Eye Pictures, Inc. began to roll slowly. Money came from odd shooting jobs like TV commercials, industrial and educational films. Finally, no less than 18 investors put up the rest of the money—amounts ranging from \$500 to \$10,000. They invested on the basis of a few silent reels that had already been shot.

Available lights the cheapest

Shooting costs were kept to a minimum. The live action was shot on location for the most part, and much of the filming was done by available light.

Shots at Sammy's Bowery Follies in New York were made with a 35mm Camerette movie camera weighing 13 lbs., including magazine and finder. The Camerette finder can be used from almost any angle. This permitted Stoumen to seem to look in one direction, while actually shooting in another.

He and Weegee were chased by police on Times Square, during one shooting session. They just moved to another spot and started all over again.

The Naked Eye is the first film showing total nudity to receive Hollywood Code Administration approval. The decision was reached on one basis—Weston's nudes were art.

Stoumen feels that this may set a precedent for other films—and is happy about it.

"Each case will have to be judged on its own artistic merit and validity, of course. Bad art can be pornographic even though it shows some creative effort," Stoumen feels.

The corporation set up four years ago to make *The Naked Eye* already has another film ready—the *True Story of the Civil War*. The film has won an Academy Award. It uses still pictures to tell the story.—MYRON A. MATZKIN



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PRISM REFLEX

(Continued from page 51)

hand hold at slow shutter speeds since the spring-operated mirrors which fly upward just before the shutter is released, jar the camera. This can't be said for the Alpa or Rectaflex since the mirrors of these machines rise slowly as you press the shutter release. On the other hand, some photographers don't like this arrangement either since the image starts disappearing in the prism finder long before the shutter is actually released. Other complaints: only the Exakta and the forthcoming Retina Reflex have rapid-wind levers, although the Praktina does have a spring-wind motor attachment. Not all pentaprisms are of equal quality. The prisms made by Ihagee for the Exakta, for instance, are excellent. But other manufacturers have taken to making prisms for the Exakta, and many of these are not only lacking in brilliance, but are actually out of focus with the camera. Beware. Test the prism (see page 48). Even in camera makes with built-in prisms which are not removable—the Contax S, for instance—you could look through a dozen cameras and find a marked difference in prism brightness and sharpness.

The "forward" lens look

Now a word about lenses. The Contax S camera when it appeared sported a 58mm f/2 Biotar lens focusing down to 18 inches, which today in preset or automatic mount is still one of the leading optics for 35mm prism reflex cameras. Why 58mm? Because that focal length when used in conjunction with the pentaprism produced the desired 1:1 ratio life-sized viewing image. It also had amazingly good definition in the corners of the picture, partially because of its slightly longer-than-normal focal length.

The 58mm f/2 Biotar was the criterion in the field. Other lens manufacturers followed suit. Today just about every "normal" lens for a single-lens reflex focuses as close as 18 inches with some—the 40mm Makro-Kilars—focusing to four and even two inches. In addition, the majority of normal lenses for single-lens reflexes still hover around the 58mm length.

As with all cameras, the eye-level prism reflex cameras have lenses which vary in quality. Some are better than others. However, since the prism permits you to view through the lens of the camera itself, there is a rough lens check you can make without even exposing a film. As you focus with a good lens at maximum opening on a pentaprism camera, it seems to almost snap into sharp focus. Poor lenses never seem to be crisp or brilliant at any one point. If a good lens and a poor one are examined by viewing through the same camera, one after the other, the difference

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Of course, our tests can only check the camera as of the present moment. Will the eye-level reflexes of today stand the tests for tomorrow? There are Leicas and Contaxes 20 years old still performing day-in, day-out service. Is the prism reflex ready now or do we wait awhile, or forever? These questions you alone can answer. We can only point out that the bandwagon is rolling. But it's a wise photographer who will look before he jumps on it.—THE END

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ROLLEICORD VA

(Continued from page 76)

change in the middle of a roll). We were particularly impressed with the possibilities (in black-and-white) of making 16 exposures on a roll of 120 film in the Vest Pocket size. It seems an ideal format, even though vertical pictures would be all but impossible to take unless you turn the whole camera on its side. The same difficulty would hold true with the Bantam and 35mm format, which is really quite suitable for color work. If you shoot mostly horizontally framed subjects all is well. But vertical shots such as portraits are pretty awkward.

A word of warning, however, if you plan on doing much work in Bantam and 35mm format. Because of the small film format, the 75mm camera lens acts as a telephoto and limits the picture area. If you like broad scenics, you may find working carefully with tele lens a bit difficult.

Aside from having one camera capable of turning out transparencies and negatives in all popular sizes, the big surprise is the saving the photographer can effect in film. Let's take an example. If you own a 35mm camera and shoot a 20-exposure roll of Anscochrome, the film will cost you about \$1.50. A roll of 120 Anscochrome for the Rolleicord Va, which will produce 24 35mm sized transparencies is only \$1. So you get about four more pictures for about 50 cents less by using the Rolleicord Va instead of a 35mm camera. In addition, of course, you save the price of the 35mm camera. Savings in black-and-white are approximately proportional.

If there's a fly in the Rolleicord ointment right now, it's in the mounting of the 35mm and Bantam slides made on a 120 roll of film. Although Superslide (1 1/8 x 1 1/8) service is now pretty well established from coast to coast, no dealers are yet ready to return processed 120 color film in the 35mm or Bantam mounts. This, of course, is only a matter of time. In the meanwhile, cutting a roll apart and mounting each shot yourself may not be too much of a disadvantage if you shoot a moderate amount of color. We wouldn't worry too much about this aspect. There's no doubt that the new Rolleicord Va is a clever step in the right direction; photo finishers are bound to get in step with it.—THE END

WORLD TOUR WINNER NOTES LISTING ERROR

Our attention has been called to an error in the contest listing, page 77, May issue, MODERN. Jack Goldsack, winner of the 1956 Saturday Review World Travel Contest, advises that his top prize was a trip around the world for one—not two as was erroneously reported.

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(Continued from page 18)

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(Continued on page 125)

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\$4.95

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7" x 18"	1.00
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9 1/4" x 200"	14.95

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5 1/2" x 56"	0.95
7" x 18"	0.85
9 1/4" x 7 1/2"	7.95
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Your choice of KODAK Infra Red; ANSCO Process,
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CONTAFLEX IV

(Continued from page 104)

was first offered. But the working of the shutter, mirror, etc., is still rather loud.

By now, the LVS (light value scale) shutter-diaphragm system is quite familiar, and the idea of built-in exposure meters is once again in style (having been pioneered by Zeiss 20 years ago in the Contax III, the twin-lens Contaflex, and later the Super Ikonta BX). In practice, the meter and LVS system of the Contaflex IV (the model III differs only in not having the meter) operate with commendable simplicity. Instead of giving readings in terms of separately determined lens apertures and shutter speeds, the meter establishes an LVS number, in a scale of 2 to 18. A meter reading of 12, for example, transferred to the LVS guide ring on the shutter, fixes the following settings: f/2.8 at 1/500th; f/4 at 1/250th; f/5.6 at 1/125th; f/8 at 1/60th; f/11 at 1/30th; f/16 at 1/15th; and f/22 at 1/8th. Which setting is chosen depends upon such considerations as depth of field, subject movement, etc. But the ratio of lens opening to shutter speed remains uniform for the particular lighting situation. The meter is calibrated for both the ASA and DIN systems of film guide numbers, having settings from 5 to 650 ASA. An excellent characteristic of the shutter is that it

may be left wound or unwound without damage, as it is really actuated only when the release is pressed.

Professionals and advanced amateurs may feel the LVS system to be unnecessary, or awkward at first. But the important consideration is that it really doesn't interfere with any individual method of determining exposure—and may often actually be helpful.

Having the meter incorporated in the camera is either a real convenience, or a dubious advantage, depending upon the photographer's preference. The meter was discovered to be fairly accurate compared with larger meters, except in very dim light—or when pointed directly downward, when the needle on this particular camera showed a tendency to stick. Any exposure meter, of course, is best used as a guide or advisory instrument, with the photographer deciding upon exposure according to factors such as processing, tone or color rendition, etc., which he can think about and the meter cannot.

A self timer, and M and X flash synchronization are incorporated in the shutter of the Contaflexes III and IV, as in the Contaflex I. A locking device has been added, however, to keep the synchronization setting from being inadvertently changed. And the flash contact is no longer recessed, but projects from the outer rim of the shutter, permitting the use of a variety of slip-on connectors.

The self timer was clocked at 11 seconds, and may be used with flash, but at the X-delay setting only.

The Contaflex continues the Contax method of loading and rewinding. The entire back slips off when two locking keys are turned. The film take-up spool is not fixed, as in the majority of 35mm cameras. This permits the use of cassettes, which obviate rewinding, and make possible the removal of film from the camera after any number of exposures. In rewinding ordinary commercial film cartridges, care must be taken to keep the release button completely depressed, or the end of the film will appear to have been reached too soon.

Sturdy construction

The generally sturdy construction of the Contaflex I made it a comparatively heavy camera, weighing 1½ lbs. with a film cartridge. The Contaflex IV is some 5 oz. heavier—which isn't much, considering the additional features which are incorporated. The two Pro-Tessars, of course, add considerably to the total weight and bulk—as does any accessory for any camera. The important thing, however, is what they add to the scope and efficiency of the new Contaflexes, the first single-lens reflexes with between-the-lens shutters and interchangeable optical components for normal, wide-angle, telephoto, and stereo photography.—THE END

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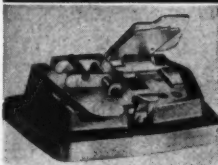
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(Continued from page 115)

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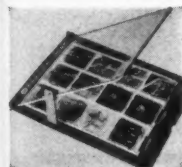
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Although we attempt to keep this index as accurate as possible, we cannot be held responsible for errors which may occasionally occur.

People . . .

Are you tired of doing business with the anonymous robots of the Mail Order Mills? Do you hate seeing yourself reduced to a mere order number? Are you fed up with having a hodge podge of cameras, lenses and accessories thrown at you—indiscriminately—like so many cans of condensed soup in a super market?

If so, it is time to find out how pleasant (and how different!) your dealings will be with Seymour's. Your letters will be answered by Mr. Seymour himself who takes a personal interest in your photographic problems. If you have never dealt with Seymour's, you will be amazed at the *personal* replies to your letters. You will appreciate the friendly guidance and sincere advice.

This personal service, willingly rendered, has brought us friends from the four corners of the Earth. Deliberate limitation of our business to the Exakta and its accessories have earned us our reputation as

EXAKTA SPECIALISTS

If you are thinking of getting an Exakta, write for complete details. You will soon be convinced that it is to your advantage to buy your Exakta from the only Exakta Specialists in the country—from Seymour's, where your camera has a "home" as long as you own it. And if you already own an Exakta, be sure to get on our mailing list to receive the latest information about your camera and its accessories.

SEYMOUR'S

the Exakta Specialists
350-A West 31 St.,
New York 1, N. Y.

We are proud to announce the new and greatly improved model of our famous Multiport Tripod series, the

Multiport IIIa Geared Centerpole Tripod

Sturdy, yet light 3-section construction with governed spread (cannot collapse!) extends to over 7 feet yet closes to a little over 2 feet.

Crank operated gear raises and lowers camera gently yet quickly. New automatic height lock prevents centerpole from dropping accidentally. Head adjusts horizontally and vertically with single-twist locking handle. Now equipped with additional right-angle tiltplate for vertical shots without loss of other adjustments. Reversible centerpole allows "straight-down" shots and permits use of the tripod as copy stand and table top camera support.

The most versatile tripod ever designed. Even though the Multiport IIIa has many new additional features, the list price remains unchanged at \$29.95.

Feature of the Month **\$17⁸⁵**
Special
Multiport IIIa Tripod
Postage and Insurance 95c
15 Days Money Back, Of Course.

We shall be waiting to hear from you.

Earl F. Seymour

Earl F. Seymour



To: Seymour's, The Exakta Specialists, 350-A West 31 Street, New York 1, N. Y.

☐ I do not own an Exakta.

Please send me descriptive literature, price list, accessory list, and a sample copy of your Exakta News.

☐ I have an Exakta (Model)

Please send your Exakta News regularly; also send accessory lists and bulletins and put my name on your mailing list.

☐ I would like to establish credit.

☐ I would like to trade equipment.

I have listed the items I have and the items I want on a separate sheet attached hereto.

Please hand print or type name and address

NAME

NUMBER AND STREET

CITY..... ZONE..... STATE.....



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POWERMATIC SLIDE PROJECTOR

Built in automation, so automatic, that it runs itself! For completely automatic projection of 2 x 2 and Bantam Slides; 500-watt illumination and "king sized" optics assure astonishing brilliance with corner-to-corner slide coverage. Powermatic is loaded with *exclusive features!* Built-in room light control — turns room light off when projector is turned on. Control projector from across the room with remote control button.

Automatic Timer — set the timer to operate at any interval up to 60 seconds and your Powermatic runs automatically! Timer override button selects new slides at will and the timer hold button permits prolonged viewing of any slide. Directional control operates projector forward, reverse, or repeat. Touch the sensitive Touch-Bar control, at any point and your slide changes automatically.

Precision cast-aluminum body with tuckaway storage compartment for power cord. Handsomely styled in two-tone brown and golden tan. Complete with sleek, slip-on aircraft luggage type case and 6 trays for \$119.50. Remote control cord \$4.95. Automatic timer \$24.50. Extra trays \$1.00 each. F/2.8 lens \$9.00.

PROJECT-O-MATIC

300 Watt fan cooled Automatic 2x2 slide projector.
\$79.50 incl. case plus 6 trays
500 Watt Model **\$88.50**



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The '90s would've been gayer if they'd had the Kodak Signet 40

When Dad wore a boater and blazer... and Mother was sweet sixteen... folks were snapping pictures with Kodak's first box camera. It took 100 shots on a roll of paper film... didn't even have a viewfinder... and you had to send it back to the factory to be unloaded.

What a difference today! Flip open the back of your new Signet 40 Camera... *drop in* a 36-shot magazine of color. Screw on the flash unit, and you carry the sunshine wherever you go. Flash and all, it's light as a feather—neat, compact, easy to take anywhere. You focus, view, and range-find all together, down to as near as two feet. A

few thumb-flicks and you've wound the film—*without even taking the camera down from your eye!* For action, you rev up to a snappy 1/400 second... and you *never* make an accidental double-exposure.

All the controls are at your finger tips... inviting more pictures... insuring a good one every time. You read field depth, daylight exposure data, all settings, right off the camera.

And despite all these and other niceties, the Signet 40 costs only \$69.00—complete with flash unit and two precision reflectors! Convenient terms at your Kodak dealer's.

Prices are list, include
Federal Tax, and are
subject to change
without notice.



The proper companion for the Kodak Signet 40 Camera is the new Kodak 300 Projector. Slim, trim, and compact, it has every modern convenience from dial focusing and elevating to a new type of changer mechanism. 4-inch f/3.5 lens gives big screen images. Blower-cooled. With Kodak Readymatic Changer, \$59.50; with magazine-type changer, \$69.50.

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